

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2030.

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PRICE
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UNIVERSITY COLLEGE, LONDON.— FACULTY OF ARTS AND LAWS.

Session 1866-67.

The SESSION will COMMENCE on MONDAY, October 8th.
INTRODUCTORY LECTURE at 3 P.M. by Professor H. J. ROBY, M.A. Subject:—The Importance and Position of Law as a subject of General Education.

CLASSES.

Latin—Professor Seely, M.A.
Greek—Professor Malden, M.A.
Sanskrit—Professor Goldstick.
Hebrew (Goldsmid Professorship)—Professor Marks.
Arabic and Persian—Professor Rieu, Ph.D.
Telugu—Professor C. P. Brown.
Marathi—Teacher, Mr. W. S. Price.
Hindustani and Hindi—Teacher, the Rev. P. G. Ullmann.
Bengali—Teacher, Mr. Goolam Hyder.
Gujarathi—Teacher, Mr. Rustomjee Cowasjee.
Hindi Law—Professor E. P. Wood, R.A.
English Language and Literature—Professor H. Morley.
French Language and Literature—Professor Cassal, LL.D.
Italian Language and Literature—Professor G. Volpe.
German Language and Literature—Professor Heilmann, Ph.D.
Comparative Grammar—Professor Key, M.A. F.R.S.
Mathematics—Professor De Morgan.
Mathematical Physics—Professor Hirst, Ph.D. F.R.S.
Experimental Physics—Professor Clerk Maxwell, F.R.S.
Physiology—Professor Sharpey, LL.D. M.D. F.R.S.
Chemistry and Practical Chemistry—Prof. Williamson, F.R.S.
Civil Engineering—Professor F. R. S. M.I.C.E.
Architecture—Professor Hayter Lewis, F.S.A. F.R.A.
Geology (Goldsmid Professorship)—Professor Morris, F.G.S.
Mineralogy—Professor Morris, F.G.S.
Drawing—Teacher, Mr. Moore.
Botany—Professor Oliver, F.R.S.
Zoology (Recent and Fossil)—Professor Grant, M.D. F.R.S.
Philosophy of Mind—Professor Mackenzie, F.R.S.
Ancient and Modern History—Professor Seely, M.A.
Political Economy—Professor J. E. Cairnes, M.A.
Law—Professor J. A. Russell, LL.B.
Jurisprudence—Professor H. J. Roby, M.A.

RESIDENCE OF STUDENTS.—Some of the Professors receive Students to reside with them; and in the Office of the College there is kept a Register of Persons who receive Boarders into their Families. The Registrar will afford information as to terms and other particulars.

Information concerning Andrews' Entrance Examinations, Classics and Mathematics, is obtainable at the Registrar's Office, Andrews' Prizes, Andrews' Scholarships, Jews' Commemoration Scholarship, David Ricardo and Joseph Hume Scholarships in Political Economy, and Joseph Hume Scholarship in Jurisprudence, and other Prizes, will be found in the Prospectus of the Faculty. These may be had on application at the Office of the College.

The Session of the Faculty of Medicine will commence on Monday, October 1st.

The School will open on Tuesday, September 25th.

CHAS. C. ATKINSON, LL.D., Dean.
CHAS. C. ATKINSON, Secretary to the Council.
August 21st, 1866.

UNIVERSITY COLLEGE, LONDON.

ARCHITECTURE AND CONSTRUCTION.

Professor T. HAYTER LEWIS, F.S.A. F.R.A.

These subjects will be divided into four separate Courses, under two heads—Architecture as a Fine Art, A.; Architecture as a Science, B. Each Course will consist of Thirty Lectures in the year, and will be divided into five terms of Fifteen Lectures each, one of which will be delivered every week, viz.—

A. Every Tuesday, 6.25 to 7.30 P.M.

B. Every Tuesday, 7.30 to 8.30 P.M.

Fee for one term in either A. or B., 3s. 11s. 6d.; for both, 6s. 6d. For both terms in either A. or B., 12s. 6d.; for both terms in both, 12s. 11s. No Matriculation nor other College Fee is payable for attendance on this class. For Students who in a former year have paid the College Matriculation Fee, the Fees will be pounds, not guineas.

The First Term in each Course will commence at the opening of the College, and last until the end of January; the Second Term will commence at the beginning of February, and last until the end of the Session.

Thus a Student wishing to go through the whole of the terms in one year would commence with the history of the earliest period of Art or Construction, and follow it down, in regular gradation, to the latest period.

In order to avoid the loss of time occupied by the Students in taking detailed notes of the lectures, a list of the chief points to be referred to, such as the names and dates of buildings, the analyses and other details, will be given to each Student before each lecture, so that he will have to take only occasional notes as the lecture proceeds.

For Prospectuses containing further particulars, apply to C. C. ATKINSON, Esq., University College; or at the Professor's Office, 9, John-street, Adelphi.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL.—WINTER SESSION.

The INTRODUCTORY LECTURE will be given by Dr. J. W. OGLE, on MONDAY, October 1st, at 8 P.M. Perpetual Pupil's Fee, 10s.; Compounder's, 50s.; Dental Pupil's, 45s.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.—THE SESSION WILL COMMENCE ON MONDAY, October 1st, at 8 o'clock P.M., with an Introductory Address by Mr. Haynes Walton.

At this Hospital the Medical Appointments, including five House-Surgeons, the annual value of which exceeds as many Scholarships of 50s. each, and a resident Registrarship at 100s. per annum, are open to the Pupils without fee. It has Obstetric and Ophthalmic Departments, and a Children's Ward (in the new wing). The Clinical and Pathological Instruction is carefully organized.

For Prospectus, Entry, and full Information as to Prizes, &c., apply to any of the Medical Officers and Lecturers, or to ERNEST HART, Dean of the School.

MEDICAL EDUCATION.—The ADDRESSES ON MEDICAL EDUCATION delivered at ST. MARY'S HOSPITAL MEDICAL SCHOOL, Paddington, by the ARCHBISHOP OF YORK (1864), PROFESSOR OWEN (1865), and PROFESSOR HUXLEY (1866), MAY BE OBTAINED, together with the Prospectus for the ensuing Winter Session, on application to ERNEST HART, Dean of the School.

KING'S COLLEGE, LONDON.—The THEOLOGICAL DEPARTMENT will RE-OPEN on THURSDAY, October 1st.

New Students must present themselves on the preceding Tuesday, and may enter for the whole or for any part of the Course.

The following are the Subjects embraced in this Course:—
The Articles of Religion, by the Rev. R. W. Jeff, D.D., Principal.
Hebrew and the Exegesis of the Old Testament, by the Rev. S. Leathes, M.A., Professor, and the Rev. J. A. McCall, Lecturer.
Exegesis of the New Testament, by the Rev. E. H. Plumptre, Prof.
Eccelesiastical History, by the Rev. Canon Robertson, M.A., Prof.
Pastoral Theology, by the Rev. S. Cheetham, M.A., Professor.
Vocal Music, by John Hullah, Esq., Professor.
Public Reading, by the Rev. A. J. D. Ousey, B.D., Lecturer.
The Class of Candidates for admission to this Department, conducted by the Rev. Henry Jona, A.K.C., will re-open on the same day.

For information, apply personally, or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, LONDON.—DEPART- MENT OF GENERAL LITERATURE AND SCIENCE.

LECTURES, adapted for those who purpose to offer themselves for the Indian Civil Service, or to enter one of the Learned Professions, will COMMENCE on THURSDAY, October 4.

New Students must present themselves for Examination on the preceding Tuesday.

Divinity—The Rev. the Principal; and the Rev. E. H. Plumptre, M.A.
Classical Literature—Professor, Rev. James G. Lonsdale, M.A.; Lecturers, Rev. J. J. Heywood, and C. S. Townshend, Esq., M.A.
Mathematics—Professor, T. Hall, M.A.; Lecturers, Rev. T. A. Cook, M.A., and Rev. W. Howse, M.A.
English Literature, Language and Modern History—Professor, Rev. J. S. Brewer, M.A.; Lecturers, Rev. J. J. Heywood, M.A., and C. S. Townshend, Esq., M.A.
French—Professor, A. Mariette; and M. Stievenard, Lecturer.
German—Professor, Dr. Buchheim.

For information, apply personally or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, LONDON.—DEPART- MENT OF APPLIED SCIENCES.—LECTURES COM- MENCE THURSDAY, October 4.

New Students must present themselves on the preceding Tuesday.

Divinity—The Rev. the Chaplain.
Mathematics—Professor, the Rev. T. G. Hall, M.A.; Lecturers, Rev. T. A. Cook, M.A., and Rev. W. Howse, M.A.
Natural Philosophy—Professor, W. G. Adams, M.A.
Arts of Construction—Professor Kerr.
Manufacturing Art and Machinery—Professor Shatley.
Land Surveying and Levelling—Professor H. J. Castle, Lecturer, and W. Marshall, Esq.
Drawing—Professor Bradley and Professor Glenay.
Chemistry—Professor Miller, M.D., and Professor Bloxam.
Geology and Mineralogy—Professor Tennant, F.G.S.
Workshop—G. A. Timmes, Esq.
Photography—George Dawson, Esq., M.A.

For information, apply personally or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, LONDON.—The SCHOOL.

Acting Head-Master—Rev. G. F. MACLEAR, M.A.

Vice-Master—Rev. JOHN TWENTYMANN, M.A.

This Department will RE-OPEN on TUESDAY, September 18.

Pupils can be admitted to—
1. The Division of Classics, Mathematics, and General Literature, the studies in which are directed to prepare Pupils for the Universities, for the Theological, General Literature, and Medical Departments of King's College, and for the Learned Professions.

2. The Division of Modern Instruction, including Pupils intended for Mercantile Purposes, for the classes of Architecture and Engineering in King's College, for the Military Academies, for the Civil Service, for the Royal Navy, and for the Commercial Marine.

Entrance Scholarships.—On entrance to the School, every Boy under 15 years of age is entitled to compete for a Scholarship. One is given in each division of 15s. per annum for three years. The subjects will be found in the Calendar.

For information, apply personally, or by letter marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, LONDON.—THE PHO- TOGRAPHIC DEPARTMENT will be Opened, for Private

Instruction in the Theory and Practice of the Art, on and after October 4th.—Apply personally, or by letter, to GEORGE DAWSON, M.A., Lecturer.

LECTURES ON MINERALOGY AND

GEOLGY at KING'S COLLEGE, London, are given on WEDNESDAY and FRIDAY MORNINGS from Nine to Ten, by Professor TENNANT, F.G.S. Those on Mineralogy begin Friday, Oct. 5, and terminate at Christmas. Fee, 3s. 2s. Those on Geology commence in January and continue till June. A shorter course of Lectures on Mineralogy and Geology will be delivered on Wednesday evenings from Eight till Nine. These begin on Oct. 10 and terminate at Easter. Fee, 11s. 6d. Mr. Tennant also accompanies his Students to the Public Museum, and to places of Geological interest in the country. R. W. JEFF, D.D., Principal.

ROYAL SCHOOL OF MINES, Jermyn-street,

London.—The Sixteenth Session will commence on MONDAY, the 1st OCTOBER. Prospectuses of the course of study may be had on application to the Registrar.

TRENHAM REEKS, Registrar.

OWENS COLLEGE.

Commencement of the Session 1866-7.

On TUESDAY, the 2nd of October, at Three o'clock P.M., a LECTURE introductory to the Session will be delivered by A. W. WARD, M.A., Fellow of St. Peter's College, Cambridge, Professor of English Language and Literature and Ancient and Modern History, at the TOWERS HALL, King-street, Manchester.

The Lecture will be on "National Self-knowledge in its bearing upon National Life." Visitors will be admitted on presenting their Cards.

J. G. GREENWOOD, B.A., Principal.
J. P. AUSTON, Secretary to the Trustees.

September, 1866.

ROYAL SCHOOL of NAVAL ARCHI- TECTURE and MARINE ENGINEERING, SOUTH KENSINGTON.—This School will RE-OPEN on the 1st of November next.

Application for information as to Admission, &c., should be made to the Secretary, Science and Art Department, South Kensington Museum, W. By order of
The Lords of the Committee of Council.

THE SECOND ANNUAL EXHIBITION

of WATER-COLOUR DRAWINGS will be OPENED to the Public on MONDAY, November 5th. All Works intended for Exhibition should be sent in not later than 29th October.—T. M'Lean's New Gallery, No. 7, Haymarket, next the Theatre.

R. CLOTHIER, Hon. Sec.

MR. WALLIS'S TWELFTH ANNUAL
WINTER EXHIBITION OF PICTURES and WATER-
COLOUR DRAWINGS will OPEN on the 5th of November. Artists wishing to exhibit are requested to send their Works to the Suffolk-street Gallery, between the 1st and the 14th of October.

KINKEL FEIER.—The Entertainment to be given to Dr. KINKEL by his Friends, on the occasion of his departure for Switzerland, will take place on the 27th instant, at the WHITTINGTON CLUB, Strand.

Supper on the table at Eight o'clock.
Ladies and Gentlemen desirous of taking part in the same can obtain Tickets of Mr. N. Tribner, 60, Paternoster-row, E.C.; and of the undersigned, W. M. ENGLISHMAN, Hon. Secretary, 3, Great George-street, Westminster, S.W.

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MISS MARY LEECH'S MORNING SCHOOL for YOUNG LADIES will RE-OPEN MONDAY, October 1st.—14, Radnor-place, Gloucester-square.

THE MISSES A. and R. LEECH'S SCHOOL for YOUNG GENTLEMEN will RE-OPEN MONDAY, October 1st.—6, Kensington-garden-square, W. (late Belgrave-cottage).

THE STAGE.—COLLEGE of DRAMATIC TUITION—A PROSPECTUS will be forwarded on application to HENRY LESLIE, 36, Queen's-crescent, Haverstock-hill, N.W.

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THE ATHENÆUM for GERMANY and EASTERN EUROPE.—MR. ALPHONS DÜRR, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The Subscription will be 1 thaler for three months; 3 thalers for six months; and 6 for twelve. Issued at Leipzig on Thursday.
 Orders to be sent direct to ALPHONS DÜRR, Leipzig, Germany.
 * * * German Advertisements for the ATHENÆUM Journal also received by ALPHONS DÜRR, as above.

DR. ALEXANDER MOELLER, of Eisenach, Thuringia, Germany, receives a FEW YOUNG GENTLEMEN into his Family as Boarders, to study either at the Classical or Mercantile College of the Town under Dr. Moeller's superintendence. An opportunity of travelling with other Pupils in October. References:—G. B. Dalby, Esq., Manager of the Preston Banking Company, Preston; John Fretwell, Junr. Esq., 34, Mark-lane, London, E.C.

BOOK-BUYERS, to whom Rare, Curious, and Superior Second-hand Books, Ancient and Modern, collected from various Private Libraries, are of interest, should send stamp for the Descriptive Catalogues, published by Henry Scott, 32, Henrietta-street, Covent-garden. 25,000 volumes on sale.

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LONDON, SATURDAY, SEPTEMBER 22, 1866.

LITERATURE

Twenty-seventh Annual Report of the Registrar-General of Births, Deaths and Marriages in England. (Presented to both Houses of Parliament by command of Her Majesty.)

As the Reports of Major Graham, the Registrar-General, are issued two years after the compilation of the tables on which they are founded, the Report now published relates to the year 1864. This delay occasions no practical inconvenience, and seems to be necessary to ensure that completeness and accuracy without which these volumes would be useless. In one respect the Report printed in 1866 differs from those printed in preceding years. It gives greater prominence to the subject of marriage than to either of the other subjects with which the Registrar-General is concerned. No doubt a system of vital statistics is almost solely dependent on the facts relating to births and deaths; yet those relating to marriage are not without scientific value, and certainly they are far from being destitute of interest to the general public.

Marriage in England, as the Registrar-General tells us, is a public ceremony. It can only be performed in churches, in registered chapels, in Quakers' meeting-houses, in synagogues,—that is, in some recognized place of public worship,—and in the office of the Superintendent Registrar. To render the contract which is made in the Registrar's office valid, six persons must be present: the Superintendent Registrar, the Marriage Registrar, two credible witnesses, the bridegroom and the bride. The Superintendent Registrar receives the declarations; the Registrar records the particulars of the transaction; and all the six persons sign the register. In registered chapels the minister or the priest takes the place of the Superintendent Registrar; the presence of the Marriage Registrar is indispensable. This appears to be an excellent arrangement, as it relieves the minister of a secular duty. The Registrar is not present at marriages in churches of the Establishment; and this is in some respects to be regretted, "as the clergy," to use the somewhat sarcastic language of Major Graham, "who are very naturally wrapt in the sacred functions of their office, sometimes do not write the names distinctly, and sometimes omit to mention whether the marriage is by licence or by banns." Only five persons are necessarily present at marriages in churches, and they must sign the register.

To obviate as far as possible any necessity for that repentance at leisure which is supposed to follow a marriage in haste, and to protect the rights of parents and guardians, some legal delays are interposed between the expressed intention to marry and the act of matrimony. To this there is the exception, that in the Established Church a man who has resided fifteen days in a parish can obtain a surrogate's licence without notice, and be married in an hour; and the special licence of the Archbishop of Canterbury allows marriage to be solemnized "at any convenient time and place." Commonly, marriage is after a proclamation of banns upon three Sundays in the parish church, and thus a delay of at least fifteen days is secured.

The licence of the Superintendent Registrar can be obtained on due notice entered in the "Marriage Notice Book," kept open for inspection during one whole day; so the marriage of which notice is given at the registrar's office on

a Monday may be performed on the Wednesday following at that office, or at a registered place of worship, as stated in the notice. The certificate of the Superintendent Registrar is issued after a notice of 21 days, during which it is suspended in his office, while the particulars are recorded in the "Marriage Notice Book," always accessible to the public, and affording an opportunity for "forbidding" the marriage or for entering a " caveat." Upon the grant of the certificate the marriage may take place either in the registrar's office or in a registered place of worship, with the consent of the officiating minister. Thus the marriages of the Roman Catholics and of the members of all religious bodies, including Quakers and Jews, take place without hindrance, and without any other necessary delay than that required by law for the grant either of the licence or the certificate of the Superintendent Registrar.

During the year 14,611 marriages were performed in the Superintendent Registrars' offices without any religious ceremony, and some of the parties were neither connected with the Church nor with any form of religious dissent. But probably, as marriage is a civil contract by common law, many of the 14,611 men and 14,611 women were members of religious bodies. This class of marriages is very unequally distributed over the country. There are few such marriages in London; and of these a large proportion is performed in St. Pancras and Islington. That sailors have wives in every port, and therefore avail themselves of the most secret and expeditious ceremony, may be an ill-natured way of accounting for the fact that the greater part of the civil marriages in the South-Eastern Counties take place at Portsmouth (Portsea Island), Brighton, the Isle of Wight and Southampton. They are also numerous in the South-Western Counties, at Plymouth and the contiguous districts, at Exeter, Truro and Bath; in the Eastern Counties, at Ipswich and Norwich; in the South Midland Counties, at Northampton, Wycombe, Oxford, Bedford, Chesterton and Cambridge; in the North Midland Counties, at Birstal, Birmingham, Leicester and Derby. The civil marriages were proportionally few in Cheshire and Lancashire, except in Bolton, Oldham, Rochdale, Haslingden, Burnley and Blackburn; and they were not numerous in Yorkshire, except in Halifax, Huddersfield, Leeds and York. The excessive number of marriages in the register offices of Durham and Northumberland is, perhaps, partly due to the presence of a large colliery population, and partly to the prevalence of a feeling against the publicity of marriages.

In Carlisle the marriages in the register office are more than double the number of the marriages in the Established Church, and more than six times as numerous as the marriages in Non-conformist and Roman Catholic chapels. Upon looking back through the registers it is seen that there was a sudden increase of these marriages in the year 1857, and that increase has since been sustained.

This sudden increase was owing to Lord Brougham's famous Act for preventing Gretna Green marriages. The Act came into operation on the 1st of January, 1857, and provides that no irregular marriage in Scotland shall be valid unless one of the parties had lived beyond the Border for twenty-one days immediately preceding the marriage. This stopped the common practice in Carlisle of crossing over the Border to get married at the famous turnpike, without ceremony, in the easy, irregular fashion of Scotland. The marriages in Carlisle before the year 1857 were much below the ordinary average of England; but since that date the marriages

have been about the average. So it is evident that the class of people who formerly married in Scotland now marry in the register office at Carlisle. They avoid marriage in places of religious worship, and entertain strong objections to the proclamation of banns; for there are more marriages at Carlisle in the Established Church after licence than after banns, while the proportion generally is as one by church licence to six by banns. As marriage after banns is less common in Cumberland than in other counties, it is the more singular, and excites unusual attention, to which the couples about to marry are naturally sensitive. They are in some cases willing to buy a licence to evade the ordeal, and in others, to avoid some of its severity, seek the quiet of the Superintendent's office.

Formerly several persons at Gretna and Springfield represented the Blacksmith, who, in common story, was wont to forge hymeneal fetters for runaway heiresses from England. Mr. John Linton, who established himself in 1825 at Gretna Hall, and converted it into an inn for the ease of lovers, performed the ceremony in an imposing costume, with a certain solemnity, and down to the year 1851 kept a register, which his widow informed the Registrar-General contains over 1,100 entries. In the year 1843 Mr. Murray, who kept the turnpike-gate on the English side of the Border, effected a revolution by representing to English visitors, always in hot haste, that the further journey of two miles to Gretna Green was superfluous, as the wedding in his presence on the Scotch side of the Border was equally valid. The argument was held to be conclusive; and Mr. Murray continued his operations uninterrupted until 1858. In the year 1854 he registered no less than 746 marriages, 42 on one day; in the year 1856 the numbers rose to 757. Then passed Lord Brougham's Act, and the entries fell to about 30 in 1857, and 41 in 1858. Mr. Murray's pleasant occupation was soon at an end; and he died in the year 1861.

The following letter from Mr. Robert Forster, himself a blacksmith, on the English side, who took an active part in pointing out the evils of Border marriages, is not without interest:—

"Longtown, Thursday, March 8th, 1866.

"Sir,—I have been to Sark Bridge and also at Gretna to-day. Mr. Murray's widow is still living at the house with part of the family. I saw her son James, and he consented to let me look at the register of the last year before Lord Brougham's Act came into operation; that was in 1856. There are 757 entries of marriages in that year; 20 of them took place on May 10th—that would be one of the days in the term week Whitsuntide; and on November 8th there are 39 entries of marriages—that would be one of the days in the term week at Martinmas. He told me there were far more entries than 39 in one day in some of the term week days if the books were searched. He told me it was a serious thing for them, as his father built the house for the very purpose of marriages. In 1857 there are only 30 entries of marriages altogether. In 1858 there are 41 entries altogether. When at Gretna I found Mr. Linton's widow was living at Annan, with the marriage books of her husband in her possession. Several others used to keep books about Springfield; one of the main hands is named Douglas, a weaver by trade. If all the books that were kept were carefully looked into, it would reveal a fearful state of things, for any man that had a mind to keep a marriage book, and a few forms to fill up, was at liberty to start the system."

It thus appears that there is a record of 71 void and illegal marriages. That the keeper of the turnpike-gate who so violated the law should have escaped with impunity is remarkable, and points to a defect in the Gretna Green Act of Parliament.

In Cardiff, Neath, Swansea and Merthyr Tydfil

in South Wales, and Bangor and Conway in the North, many marriages are contracted in register offices. Seamen and miners avail themselves most freely of the register offices; and it is stated that some of the people, who rarely go to a place of worship, would not marry at all if it were not possible to marry as easily as it is under the Registration Act. Such marriages, therefore, are not withdrawn from the churches of the Establishment, or from the chapels of the Nonconformists, but from the ranks of immorality.

Eight marriages in ten are performed according to the rites of the Established Church; and of the eight, six are after proclamation of banns, which has the advantage in country places of publishing the contemplated act to all the parishioners, and giving parties interested and justified an opportunity of "forbidding the banns." It seems to be admitted in these cases that the delay and the public proclamation of an act binding for life, affecting children unborn, and property to a variable extent, are useful, if not indispensable; but it happens that in large cities common names rapidly enunciated from the reading-desk convey no information, and in cases where property or minors are concerned a licence can be purchased, which overrides every other security. The licence, descended from the age of indulgences, is a fiscal advantage to officers of the English Church, and is so popular among large classes that it can never be superseded, unless it is proved to be disadvantageous by decisive instances. The fee for a licence is a kind of fine on the parties for performing an act, without the usually recognized provisions against its evil consequences.

By an Act of Henry the Eighth, the Archbishop of Canterbury is empowered to grant faculties, dispensations and licences in this particular as the Pope had previously done. Such licences from banns were originally intended exclusively for persons of noble and illustrious quality; but long usage has extended them to the convenience of other classes. A Select Committee of the House of Lords reporting on this subject about forty years ago, said, "The privilege of a special licence permitting marriage at any time in any convenient place is still restricted to persons of condition, but does not bar the Archbishop from granting such favours beyond these limits in certain circumstances for a fee of about thirty guineas."

In Scotland marriages by licence are unknown; and regular marriages can only be solemnized after the payment of fees ranging from 5s. to 1l. 10s., for the publication of banns in the Established churches of the parishes in which the parties have resided for six weeks. The banns are usually published on three consecutive Sundays; but in some parishes they may for a double fee be published on two Sundays, and for a triple fee on one Sunday. Thus the facility for an immediate marriage is sold in Scotland, as it is in England, to those who are willing to pay for it. The marriage is celebrated at the house of the minister, or the house of one of the parties.

In France the Registrar (*Officier de l'Etat Civil*), in all cases, proclaims the notice of marriage twice, at a week's interval, and suspends it in front of the town hall, or house in which the communal officers meet. Three days after the last publication the marriage may be celebrated.

Practically the marriages of the higher classes in England by licence, after complicated settlements, are probably entered on with more deliberation than the marriages of labourers and artisans by banns; but marriage by licence

being more costly than marriage by banns, except in the North, it distinguishes classes, and is fashionable, so that nearly all people of the middle class and some artisans marry by licence, while all the labouring population marry by banns, or its equivalent certificate.

Marriages as far as the fees are concerned, may be thrown into two classes: (1) cheap marriages, and (2) dear marriages. The fees for marriage by licence vary in the several parishes, so do those by banns; but for the present purpose the fees for cheap marriages may be set down roughly at 12s., and those for dear marriages at 3l. 4s. Thus the man who marries by licence pays about 2l. 12s. for the privilege. The number of cheap marriages in the year 1864 was 153,808, which at 12s. each cost 92,285l.; while the number of dear marriages was 26,579, which at 3l. 4s. cost 85,053l. There is another class of "dear marriages," which is beyond the scope of the Registrar-General. The public must look for any record of such marriages in "reports" very different from those of Major Graham. When the justly liberal fees of the wealthy in churches and chapels, as well as the subscriptions of the Roman Catholics, are taken into account, after allowing for poor places, the annual marriage fees in England are probably not less than 200,000l., of which the people who marry by licence—one-seventh of the total number—may pay about the half.

Marriages are solemnized in more than eleven cases out of twelve by religious rites. While eight married in register offices, ninety-two men per cent. married in churches, chapels, synagogues and meeting-houses in the face of their respective communities; the law now oppressing no conscience, but allowing the utmost freedom of choice, as far as religious ceremonial is concerned. Under this equal system 78 in 100 marriages are celebrated according to the rites of the Church of England; and fourteen according to the rites of the various religious bodies. Exclusive of Roman Catholics, Jews and Quakers, who all marry rigorously according to their own rites, and exclusive of the marriages in register offices, 156,710 marriages were celebrated; 15,627 in Nonconformist chapels, and 141,083 in churches. The marriages in the churches were in number to those in chapels as nine to one. Up to the year 1837 marriage, except in the case of Quakers and Jews, could only be solemnized in England according to the rites of the English Church; and much must be allowed for habit, and for what may, as in the case of the licence, be called fashion; much also for the appropriate, generous, and natural sentiments which the English marriage service embodies: but this high proportion of nine marriages at church to one at chapel is evidence of the willing acceptance by many Dissenters of a church rite.

In former reports the Registrar-General endeavoured to show that a general relation exists between the price of wheat and the number of marriages in England. In this volume he has an elaborate examination of the question whether the price of wheat and the causes with which it is associated have the same influence on the upper and the lower classes of society.

The general result appears to be that the numbers marrying in the two classes vary in inverse proportions; that is, among the classes marrying by banns and certificate high prices reduce the number of marriages, whilst high prices increase the number of marriages of the class marrying by licence. It would be an interesting subject of further inquiry, but, we fear, one beyond the reach of the Registrar-General's department, to ascertain why fashion-

able marriages should increase with high prices. Is it that luxurious bachelors become aroused to the necessity of more careful housekeeping?

Unlike birth and death, marriage is a voluntary act, and if men and women so will, all the marriages of a country may be celebrated in any single month of the year. But human will is influenced by motives, and these appear to operate through all the seasons of the year with variable force. In London, the close of the season among the higher classes is a matrimonial epoch. This seems to justify the story one sometimes hears about Lady So-and-So saying to her daughter, "Wait for awhile; you can have the Captain if no better *parti* offers before the end of the season." Among the working classes, the festivals of Whitsuntide and Christmas, and the season of Lent, exert some influence; also the terms of service, which vary in different counties. The geniality of spring is perceptible; but Lincolnshire is the only county in which the spring weddings exceed the autumn weddings in number. The accumulations of autumn supply a store of food, and the harvest wages of the young swains in agricultural districts are often wisely invested in the furniture of a cottage.

After the first decisive question has been answered in the affirmative, the next question is, "What day?" It seems that one day in the week is always avoided—Friday. In pagan times, this *Dies Veneris* was the favourite day for such celebrations; but, for obvious reasons, the early Church made Friday no longer a day of pleasure, but one of carnal mortification. Hence, it has come to be regarded as an unlucky day; sailors will not proceed to sea, and women will not wed, on Friday. Half the weddings are on Sunday and Monday; Saturday is the next favourite.

While 147,914 bachelors wedded spinsters, and 7,511 bachelors wedded widows, 16,117 widowers wedded spinsters, and 8,845 widowers wedded widows. Thus 155,425 bachelors and 24,962 widowers wedded 164,031 spinsters and 16,356 widows. Of 100 men married, 86.16 were bachelors, 13.84 were widowers; the proportions were nearly six bachelors to one widower. Of 100 women married, 90.93 were spinsters, 9.07 were widows; of 11, 10 were spinsters, one was a widow. The proportion of re-marriages to first marriages is higher than it was 20 years ago; this is a curious fact, and would puzzle Mr. Weller, for it seems to prove that widows are growing more and more popular every day. The highest proportion of widows re-married is in Hampshire. Precocious marriages are numerous: 11,934 boys and 36,235 girls married under age; so in 100 of each sex, 6.62 males, and 20.09 females, married before attaining the full age of 21. The bridegroom and the bride invariably sign the marriage register. In the year 1864, of 180,387 couples married, it is found that the bridegroom and the bride wrote their names in 106,569 instances; the bridegroom or the bride made a mark instead of writing the name in 47,236 instances; the bridegroom and the bride both signed with marks in 26,582 instances; 41,998 bridegrooms and 58,402 brides made their marks instead of writing their names. What are we to infer from these facts? Not, say some clergymen, that all the women who make marks are unable to write their names, for they are sometimes so "nervous" that they decline to write, and make crosses. This may be true; but against any women deducted from the ranks of ignorance on this ground, must be set a large number of women who write their names so badly as to prove that they have no command over writing for any useful purpose.

The Registrar-General certainly does good

service by calling attention, year after year, to this proof of a lamentable want of education. These figures really indicate greater ignorance than has been generally supposed. It should be recollected that the marriageable women of a country are a selected class, and include very few of the infirm, deformed, idiotic, or others incapable of learning. They can nearly all learn to write if they have the opportunity. According to the Report of Dr. Stark, addressed to the Registrar-General of Scotland, it appears that all the women of the county of Kinross who married wrote their names in the registers; the proportions per cent. were also 98 in Peebles, 98 in Kincardine, 96 in Roxburgh, 96 in Kirkcudbright; 94 in Perth; 92 in Fife; 91 in Edinburgh; and 93 in the far-off Orkneys. Under these circumstances, therefore, he must be an extreme optimist who can contend that the state of education of the women of England is the best possible, when it is found that by the same test in 100 of the marrying women of the county of Bedford, only 55 write their names, in Cornwall only 60, in Staffordshire 52, in Lancashire 53, in the West Riding only 57, in Durham only 62, in Monmouthshire only 48, in North Wales only 51, and in South Wales only 44.

On the delicate question as to the consequences of marriage, the Registrar-General mentions some interesting facts, and indulges in one or two curious speculations. The marriages in a calendar year give rise to births which are registered year after year for twenty years. The births to the 167,723 marriages in the year 1859 could only be determined by following all the families and counting all the children unto the end. The division of the sum of the children by the marriages would accurately express the fecundity, as it has been called, of marriages. If the annual marriages do not increase or decrease in number through a series of years, the division of the annual births by the annual marriages of the same years expresses the fecundity pretty accurately; but the marriages in England are increasing rapidly; consequently, the 740,275 births registered in the year 1864 must be divided by the marriages of some earlier year to get an approximation to the fecundity. As the age of the mothers is unfortunately not recorded, the interval in England is unknown which intervenes between the mean age of marriage and the mean age of the mothers when their children are born; otherwise that interval would indicate the calendar years with which the births of the year 1864 should be compared. But the interval in Sweden between the mean age of mothers at marriage (25·8 years) and their mean age at the births of their children (31·7) is six years; and the interval in England cannot differ much from six years. Hence, if the legitimate births of given years are divided by the marriages of six years' earlier date, the quotient will be the proportion of children to a marriage within close limits. In England the births thus determined to a marriage were 4·255, 4·301, 4·304, in the years 1862, 1863, and 1864. In Scotland the births in 1862 to the average marriages of six years earlier date (1855, 1856, and 1857) were 4·694. The number of children to a marriage thus appears to be greater in Scotland than in England; and this is held to be a proof that married women are more prolific in Scotland than in England.

Proceeding upon another basis, the annual number of legitimate children registered in England was 626,506 in the five years 1856-60; when the average number of wives of the age 15-55, determined directly from the census returns of 1851 and 1861, was 2,843,374; con-

sequently, 100 wives bore 22·0 children annually. In like manner, it is found that 100 unmarried women bore on an average 1·7 illegitimate children; that is, 17 children to 1,000 women. 100 women, including the married and the unmarried, bear 12·3 children annually on an average. In Scotland during the same years the following proportions were found to exist: 100 wives bore 24·8 children annually; 100 spinsters or widows bore 1·9 illegitimate children; and 100 women bore 12·0 children, legitimate or illegitimate. The wives of Scotland as well as the spinsters are apparently more prolific than the corresponding classes in England; and yet taken collectively the women of England are more prolific than the women of Scotland. 1,000 English women (age 15-55) bear 123 registered children annually, while 1,000 Scotch women bear 120 children. The difference is slight, but it is in favour of the English women. This appears, at first sight, to be contradictory and paradoxical. It is explained by the circumstance that the proportion of recognized wives in the population is much lower in proportion in Scotland than it is in England; and as the fecundity of wives is to that of spinsters as 13 to 1, a slight difference in the proportions alters the birth-rates of the two populations. The difference in this respect between England and Scotland is great: in England, 52 in 100 women of the age 15-55 are wives, 48 only are spinsters and widows; in Scotland, the proportions are, reversedly, 44 recognized wives to 56 spinsters and widows.

It has been said that the late Prof. Boole, in his 'Laws of Thought,' pushed the use of algebraic symbols too far. The Registrar-General, however, furnishes us with abstruse formulæ on this delicate subject, one heretofore regarded as far beyond the reach of mathematics. We must conclude by leaving the following "equations of condition" to be worked out by such of our readers as can comprehend them:—

"Let the fecundity of wives age 15-55 in England be thus expressed by

$$\frac{\text{legitimate children in a year}}{\text{wives living in a year}} = f;$$
and that of unmarried women by

$$\frac{\text{illegitimate children}}{\text{spinsters and widows}} = \phi.$$

And for Scotland put l = legitimate births in corresponding year, borne by w wives of age 15-55; also i = illegitimate births by s spinsters and widows of same age. Then to obtain the proportion (g) of spinsters to be transferred to wives, and of illegitimate births (x) to be transferred to the legitimate, in order to make the fecundity of the corresponding classes equal to those of England, we have these equations of condition:—

$$(1) \quad \frac{l + xi}{w + ys} = f = .22034$$

$$(2) \quad \text{and } \frac{i - xi}{s - ys} = \phi = .01676$$

$$\therefore x = \frac{\phi f(s + w) - (\phi l + f i)}{i(\phi - f)} = \frac{f w + \phi s - (l + i)}{s(\phi - f)}.$$

The Amusing Songster.—The Social Songster.—Everybody's Song Book.—The Family Song Book. Edited by J. E. Carpenter. (Routledge & Sons.)

HAVING taken up this series of little sixpenny volumes under an impression that we should find them a classified collection of our more popular songs and ballads, a survey of their contents has occasioned us that measure of disappointment which is experienced by persons who, after bargaining for that which they know cannot be of any great value, find themselves in possession of something that is scarcely at all better than nothing. As a collector Mr. Car-

penter neither observes nor professes to observe any principle, save the simple rule of taking what happens to lie nearest to his hand; and the incongruous pieces which he has thus gathered together are placed before the reader without any attempt at even such an arrangement as is suggested by the above titles. In the absence of a more exact classification from the collector's pen, we should venture to divide them into two groups—songs written by the editor, and songs not written by the editor. For this latter and somewhat larger section of the compilation we are by no means inclined to speak with unqualified disrespect, as it comprises some of Dibdin's most familiar songs, several of Moore's sweetest melodies, and many choice specimens of the lyrical power from the writings of some of our great national poets. But our satisfaction with the entertainment does not extend to the too profuse offerings of the editorial muse, the number and quality of which warrant a suspicion that their author is more solicitous for his own fame than for the honour of the stronger minstrels whom he condescends to notice. Regarded as a device for drawing attention to his own poems, which by themselves would certainly command no wide circle of readers, Mr. Carpenter's compilation is, perhaps, entitled to the praise which easy moralists bestow on clever tricks and new forms of sharp practice; but even from this point of view the venture is not to be commended for prudence any more than for good taste. Indeed, the comparisons which the editor provokes by the unnatural juxtaposition of his sorry doggerel with the fine harmonies and stirring verse of classic poetry are just those severest judgments that inflict the most acute anguish on vain and feeble rhymesters. Felicitously insensible to ridicule or blind to the deficiency of his labour must the poetaster be who could place side by side with Moore's "Take back the virgin page" such pointless jingle as the following song, by J. E. Carpenter:—

Mayst thou be happy each coming day,
 Some gleam of sunshine still round thee play,
 True hearts to greet thee and meet thy caress,
 Friends to adore and one loved one to bless;
 Though I have proffered my friendship in vain,
 Striven, but vainly, thy young heart to gain;
 Why should I not wish thee well in my heart?—
 Mayst thou be happy, although we must part.

Mayst thou be happy—it was not to be
 Thy future lot should be centred in me,
 Tho' I was true as the earth to the sun,
 Love, to be perfect, is two hearts in one;
 All that I ask is, remember me still
 As one who'd have bow'd to thy wish or thy will,—
 Who sought not thy wealth, but thy hand and thy heart;—
 Mayst thou be happy, although we must part.

When we have said that the above lines are a favourable sample of Mr. Carpenter's lyrical faculty, readers may be left to decide whether he should be most highly rated as an Amusing, or Social, or Family, or Universal songster. In justice to the gentleman and his companions, it should, however, be added that the volumes furnish proof that, in the vast host of minor minstrels, there are songsters who have no right to look down upon Mr. Carpenter with disdain. Mr. G. H. French's "Soldier's Dream of Home"—a song deemed worthy of preservation in Mr. Carpenter's casket of Amusing songs—begins thus—

In battle's field, 'mid cannons' roar,
 A brave young soldier's there,
 Defending nobly with his sword,
 His country's colours dear!
 "Still, still fight on!" the warriors cry,
 "Till night o'er shades the day;
 Then, in redoubt, on knapsack rough,
 The tired soldier lay."

Fatigued, careworn, sweet welcome sleep
 His fancy leads to roam,
 Near to his loving wife and child,
 And happy native home.
 He hears the mother's angel-voice
 Lull their first-born to rest;
 He feels affection's fond embrace,
 And thinks again he's blest'd.

Another of the "amusing songsters," warbles about a silent river—

River! that in silence windest
Thro' the meadows bright and free,
Till at length thy rest thou findest
In the bosom of the sea!
Oft in sadness and in illness
I have watched thy current glide,
Till the beauty of thy stillness
Overflow'd me like a tide.

It is strange that the poet should have been so powerfully affected by the stillness of the water, which was gliding past him with a perceptible current! In contrast to such insincere jingle, which one would think could scarcely serve the low ends of a musical publisher, Mr. Carpenter gives us this ditty:—

THE FARMER'S SON.

[ANONYMOUS, 1800.]

Good people, give attention, while I do sing in praise
Of the happy situation we were in in former days;
When my father kept a farm, and my mother milk'd her
cow,
How happily we lived then to what we do now!
When my mother she was knitting, my sister she would
spin,
And by their good industry they kept us neat and clean;
I rose up in the morning, with my father went to
plough,—
How happily we lived then to what we do now!
My brother gave assistance in tending of the sheep;
When tired with our labour, how contented we could
sleep!
Then early in the morning we again set out to plough,—
How happily we lived then to what we do now!
Then to the market with the fleeces, when the little herd
were shorn,
And our neighbours we supplied with a quantity of corn;
For half-a-crown a bushel we would sell it then, I vow,—
How happily we lived then to what we do now!
I never knew at that time, go search the country round,
That butter ever sold for more than fourpence per pound,
And a quart of new milk for a penny from the cow,—
How happily we lived then to what we do now!
How merry would the farmers then sing along the road,
When wheat was sold at market for five pounds a load!
They'd drop into an alehouse, and drink "God speed the
plough,"—
How happily we lived then to what we do now!
A blessing to the squire, for he gave us great content,
And well he entertain'd us when my father paid his rent;
With flagons of good ale he'd drink, "Farmer, speed the
plough,"—
How happily we lived then to what we do now!
At length the squire died, sir—oh, bless his ancient
pate!—
Another fill'd with pride came as heir to the estate;
He took my father's farm away, and others too, I vow,
Which brought us to the wretched state that we are in
now.
May Providence befriend us, and raise some honest heart
The poor for to disburden, who long have felt the smart;
To take the larger farms and divide them into ten,
That we may live as happy now as we did then.

Had Mr. Carpenter given us fewer of his own "words for music," and more songs as genuine and characteristic as this wail of agricultural distress, his collection of lyrical poems would have been more valuable and less ridiculous.

The History of Henry the Fifth, King of England, Lord of Ireland, and Heir of France.
By George Makepeace Towle, (New York, Appleton & Co.)

THE heroic king who, like most heroes, was a costly luxury to his country, on which he left many a burthen too oppressive for the shoulders of either his son or people to bear, has been a favourite subject for literary artists to paint in words, and for literary philosophers to study, judge, praise, blame, acquit, or condemn.

Eight-and-twenty years ago Mr. Tyler published a life of the hero of Agincourt, which had the merit of being partly founded on original documents not previously used. The author cleared away many old errors connected with Henry, who was shown to be neither a madcap Prince, nor a man to insult a Chief Justice, nor a disobedient son eager to wear the crown which his sick father could hardly support. With this work, carefully written and compiled, Mr. Towle does not

appear to be quite satisfied. His own attempt, he says, is "to present a truthful narrative of Henry's character and career. There is no reliable history of him extant." We looked, therefore, with interest to the new sources of information which the author had, doubtless, opened; but we were somewhat disappointed in finding none that are not generally accessible. The list of authorities opens with Froissart, contains the names of "various historians of more or less authority," and ends with Miss Strickland's "Queens of England"!

The name of Froissart will rightly lead our readers to suppose that there is an introduction to the book of some length; it, in fact, embraces the period from the Crusades to the death of Richard the Second. When Mr. Towle comes to the fall of that unhappy, unclean, and detestable monarch, and to the attendant triumph of Bolingbroke, he manifests some contempt for the people and popular judgments. "Ever thus," he says, when describing the entry of the dejected Richard and the exulting Henry into London, the people welcoming only the victor,—"Ever thus, from the beginning of the world, have those been insulted who have fallen from a high estate. The multitude follows successful usurpation, but never offers a shield to fallen dignity." But the people whom Mr. Towle thus censures, not justly, were acting a most important political part between Richard and Bolingbroke. They helped, at least, the latter to depose the former, and could not be expected to weep at his fall. Mr. Towle himself becomes aware of this fact; his account of the coronation of Henry the Fourth ends with the words—"Thus closed the memorable day on which was confirmed, in royal state, the first English king of the people's choice."

This, however, is not exactly accurate. Henry had no hereditary right, and, accordingly, he appealed formally to the people; but other kings had done the like before him. Heirship was not strictly regarded; and the people, in a certain sense, chose their monarchs as they chose Bolingbroke. Rufus dated the commencement of his reign only from the day of his coronation. This was a sort of compliment to the people, who on that day hailed him king. Henry the First was "chosen by the people," till when Henry hardly accounted himself king. He was English born, and the people the more readily elected him, or ratified his assumption of royalty by their voices. Stephen possessed no hereditary right, but he was proclaimed king by the assent of the clergy and people. Henry the Second's agreement with Stephen touching the succession was ratified by the Peers and popular consent; and even John's "shallow pretence" was confirmed by the assent of his subjects. The crowning seems to have been considered the seal of the popular consent. The theory, at least, and it was something more than a mere fiction, was, that the people chose their own governors. The democracy may have been sometimes deceived, but they, at least, fancied they had voices in the matter; and that flattered their pride and satisfied their minds.

It is, again, inaccurate to say that the multitude are traitorous to their fallen favourites. Richard the Third, for his own sake and the sake of the gallant father whom he loved, was the popular king throughout the north of England. The triumph of Richmond never shook Richard from northern hearts. Bacon bears well-known testimony to how those hearts were stirred by affectionate feeling at the very mention of Richard's name,—long after Henry the Seventh was seated on the throne.

We must, further, take exception to the estimate of another great man, very forcibly sketched in the Introduction to this volume.

Mr. Towle insists that Richard the Second's uncle, Thomas Duke of Gloucester, was restless, daring, heartless, scheming, conscienceless, cunning, ambitious, and treacherous. Undoubtedly, Thomas Plantagenet had small respect for a nephew who was mean, extravagant, and in his vices unable or careless to affect even an appearance of decency. Mr. Towle names Walsingham among his authorities. Let us remind him of what Walsingham says of Richard the Second and Robert de Vere, Earl of Oxford, whom he created Duke of Ireland. Even with a "prout fertur" the details are damaging to the King as well as to his effeminate favourite.

Except that the people were taught to love Thomas of Gloucester far more than his nephew, their king, there was no cause of offence given by the former. Mr. Towle, who dislikes him, says—"To what height the Duke carried his projects in his own fancy, it is not possible to say; certain it is, that he sought to degrade Richard from the throne." Thus, the author is certain of what it is not possible to decide; and he adds, that the Duke of Gloucester, "discovered in his conspiracies by the true friends of the King, was arrested, and transported to the confinement of a prison at Calais, and there he was probably assassinated. A report of his death by apoplexy was circulated through England." Plantagenet was murdered. After the deed, the King raised five peers, who were about the person of Thomas at the time of his murder, higher in the peerage. In 1397 Richard made his half-brother (by Joan, widow of the Black Prince), John Holland, Earl of Huntingdon, Duke of Exeter; Thomas Holland, Earl of Kent, became Duke of Surrey; Thomas, Lord Despencer, was named Earl of Gloucester, though the murdered Duke's young son, Humphrey, was still alive; Edward Plantagenet, Earl of Rutland, was raised to the dukedom of Albemarle; and John Beaufort, Earl of Somerset, eldest natural son of John of Gaunt, was elevated to the marquise of Dorset. It was asserted by Mr. Carlyle, in his late address, at Edinburgh, that before the time of Charles the First men won their peerages, or were raised to higher dignities, only because of their heroic merits and deeds; whereas since that period the peerage had been growing worthless, on account of the questionable merits of the men on whom that rank had been conferred. All our history dissents from this view; and no part of our history so strongly shows it to be incorrect as the reign of Richard the Second. The peers whom we have named above, and who were simultaneously raised in the peerage soon after Gloucester lay dead at Calais, were all arraigned on the charge of being his murderers on Henry the Fourth coming to the throne; for the Duke was Henry's uncle as well as Richard's. "The issue was," says Mr. Towle, "that the mildest punishment which royal generosity could exercise was visited upon the arraigned nobles. They were merely deprived of the higher titles with which they had been adorned by Richard."

It was, however, only for a brief season. Rightly or wrongly, John and Thomas Holland, degraded in 1399, were beheaded in 1400. Despencer seemed likely to escape with degradation only; but the multitude, loyal to the memory of Duke Thomas, put a sort of Lynch law in force, and cut off Despencer's head in a rougher way than by the ordinary executioner. John Beaufort and Edward Plantagenet did indeed come off with simple loss of the higher peerages given by Richard; but, in the case of the last, it is to be remembered that the fat Plantagenet, a conspirator against both kings, was also a betrayer of his associates. He lived, however, to render service to his country by

falling at Agincourt. These conspirators suffered for that alleged attempt on the life of Henry which brought about the murder of Richard, who "had become so thoroughly contemptible that none regretted his death, excepting those who lost the excuse which his name gave for insurrection."

The blood of the Plantagenet murdered at Calais "sank into the ground." It finally disappeared a few years ago in the person of Stephen Penny, sexton at the burying-ground of St. George's, Hanover Square.

Throughout the personal history of Henry the Fifth, Mr. Towle, like many biographers, is a little too much in love with his hero. Our old, bad school-books affirmed that the young prince was riotously gay, extravagant in his debauchery, and outrageously addicted to intoxication. Modern research has proved this to be untrue; but we are not quite prepared to accept Henry of Monmouth for the nearly faultless hero that he is made to appear by Mr. Tyler and Mr. Towle. He was indeed heroic, but with all the blemishes to be found in heroes. Mr. Towle claims for him the distinction of being the greatest of the Plantagenets,—but that lofty appellation more truly belongs to the first Edward. The assumption of the title of "Heir of France" was made in spite of Henry's own knowledge that he had no shadow of right to put such a title forth. The claim of Edward the Third was hardly more sustainable. Edward, however, claimed through his mother; but as that mother was barred from succession to the French crown by the Salic law, she could not transmit to her son rights which she herself did not possess. Henry revived old claims simply because France was in a state of anarchy, and he deemed that France's difficulty was England's opportunity. Of course, his intentions were all of the purest, and his actions did not belie them. What he heroically won his feeble son unheroically lost. All went from the Lion of England, except Calais. Even that proud distinction *de* before certain English names dropped out of use in Henry the Sixth's time, as if to prove the total surrender of all claims upon either French forms or French territory. But, nominally, something more than the claims existed down to a period within the remembrance of living persons. Calais, indeed, passed from us, by a bold stroke suddenly dealt by valiant Frenchmen, under Guise, in the reign of Mary. Guise proved himself to be the man who was almost despaired of in the national proverb which said of any one whose sayings were bolder than his doings, "Il n'est pas l'homme qui pourra chasser les Anglais hors de France." Elizabeth would have made many a sacrifice to buy back Calais—the last jewel lost out of all the glorious conquests made by Englishmen, by force of arms, not of right. The re-conquest of France was the dream of Anne of Denmark, with her son Henry for a hero; statesmen and warriors encouraged similar visions, and Ben Jonson added all the stimulant that ardent poetry could give to induce the prince to follow, in purpose and deeds, as in name, that other Henry, who was of Monmouth only by birth, but of Agincourt by his immortal deeds. An absurd and insulting custom,—wicked for the lie it contained, and the misery that any day might come of it,—made of each English sovereign, "by the grace of God, King of Great Britain, France, and Ireland." There was blasphemy as well as mendacity in this assumption. Curiously enough, it was not abandoned till there was no king in France. When Louis the Eighteenth took refuge in this country, the absurdity of an English king calling himself by a title which he recognized in the fugitive monarch to whom he gave hospi-

talities, was too apparent. There could no more be two Kings of France in England than two Kings of Brentford in Middlesex. So, George the Third tacitly yielded to Louis the title which Henry the Fifth had revived, and which his son substantially lost; and thus ended the long usurpation of a claim, to establish which so much good blood was shed, and even some poor honour earned by that king whose history is gracefully, earnestly, but a little too partially told, in a book which we now commit to other judgment.

NEW NOVELS.

The Race for Wealth: a Novel. By Mrs. J. H. Riddell. 3 vols. (Tinsley Brothers.)

THE author of 'George Geith' has given her name at last. She gives it after a series of clever and successful novels, and she may be allowed to feel a modest pride in her "mark." But 'The Race for Wealth' is not equal to some of its predecessors. The author has even exaggerated her old fault of prophesying evil and forecasting shadows when she ought to be occupied in telling her story. The incidents of 'The Race for Wealth' lack briskness and clearness; they never appear except through an overhanging mist. The author loiters over the action, and the story is, as a natural result, dull. It is not a pleasant story, though it abounds in clever bits of description of out-of-the-way parts of London and its outskirts, which are but little known to the generality of readers. The pictures of quaint, old-world nooks, of old manor-houses of dark red brick in the midst of old-fashioned gardens, with glimpses of green meadows which still linger in the midst of the encroachments of warehouses, works and wharfs, are very charming and very clever, only the pleasure of the reader is marred by the constant sighing which the author utters over their daily disappearance. It has the effect of a continued funeral wail: indeed, the whole book has a depressing influence on the spirits of the reader by reason of the dismal forecastings and melancholy reminiscences with which it abounds. It is like being obliged to walk amid deserted gardens, overgrown with weeds and mildewed from neglect. Everybody knows from experience that life is full of hard work, and too often of hard measure, and that there is much bitter disappointment; but, in spite of this, life itself is interpenetrated with a feeling of pleasure; and when people find themselves unhappy or disappointed, they are rather surprised than not, and protest against it. But in 'The Race for Wealth' there is a permanent and all-pervading sense of depression, arising from the author's view of life in general, which affects the spirits of the reader. The author never once allows anybody in her story to be happy, even for five minutes at a time. If the characters, poor things! venture to indulge in hopes or prospects, the author is always at hand to shake her head over them, and to tell the reader how little they know about the matter, and how miserably disappointed and wretched they are going to be; and she remorselessly fulfils her own predictions. The author has one great want in her composition; she has not the slightest perception of fun or humour. Miss Ada Perkins and her mother are intended to be types of vulgar Londoners; but they are so intensely low and vulgar, so unredeemed by any human geniality, that the reader is only anxious to get out of their road. The story might have been made a good one. Lawrence Barbour, the young man of good old family, resolving to win, not only his own livelihood but wealth to restore the fortunes of his family,—his journey to London,

and his introduction to the mysterious business in Distaff Yard, is touched with pleasant originality. The indication of the business of chemical adulteration is a new and whimsical touch in the modes of earning an "honest living." The character of Mr. Sondes, the partner in Distaff Yard, the sole proprietor of the sugar-refinery in Stepney, his quaint old house and garden, his niece, the strange child-woman, Olivine, are all well drawn, and have in them the makings of a very good story, if the author could have been more genial, and less given to painting black shadows, and dwelling under them. The great fault of the tale lies in this, that the author gives arbitrary results, instead of allowing the qualities of the different characters to work out their natural consequences. Shortly after coming to London, Lawrence Barbour rescues a young lady from a runaway horse, and in so doing is nearly killed himself. He, however, recovers. The young lady is the daughter of Mr. Alwyn, a rich commercial man, who has bought the family estate of the Barbours. Miss Etta Alwyn is described as a sort of siren. She is fair, fascinating, and false, with a profusion of coarse, black, snake-like tresses, which have a deadly charm for all the men who come near her. All her charms, however, come to the reader by hearsay; for she neither says nor does anything in the book to keep up her reputation for fascination. She is simply an ill-bred, unprincipled, disagreeable young woman. Such as she is, however, Lawrence Barbour falls in love with her, proposes, and is refused by her,—the fact being that she has allowed herself to be bartered by her father in a transaction to keep up his commercial credit. Lawrence gives himself up to hard work, and after two years, during which he has not seen the fatal fair one, he marries Olivine, the sweet little niece of Mr. Sondes. He is taken into partnership, and ought to have been a happy as well as fortunate young man. The character of Olivine Sondes is exquisite; she is the redeeming personage of the book. There is another young man, Percy Forbes, who has also been in love with Miss Alwyn, but escaped from her snares. He is in love with Olivine, and would have made her a better husband than Lawrence, if she could have thought so. The complication stands thus: Lawrence loves Etta; Olivine loves Lawrence; and Percy loves Olivine. After the two ladies are respectively married, the author intends to show how differently the two men behave under a similar temptation. Lawrence, almost as soon as he is married, finds out his mistake, but heartily tries to do his duty to his poor little wife, for whom he has a real tenderness, that would have made very good conjugal love if the author would have given him a chance; but she has evidently doomed him to fall, and she causes much misery to everybody by this "fixed fate." Percy is also thrown into temptation by being driven into partnership with Lawrence, and we are told how much and how hard he struggles with his passion; but Olivine is a dear little soul, and has no thoughts except for her husband and her uncle. Etta, on the contrary, now Mrs. Gainswoode, hates her husband, hates the county society in which her lot has been cast, loves Lawrence as much as she can love any one, and does her best to tempt him. This comes to his wife's ears, who behaves well, but being only mortal, shows a spark of jealousy; and though Lawrence pacifies her, and strives manfully against his own infatuation, yet one day Etta flings her arms round his neck and kisses him, and poor Olivine comes into the room, and can only see with her eyes, without knowing all that has gone before. So there is misery in abundance, but not much knowledge of character or of human nature.

Men who work as hard as Lawrence Barbour have no time for illicit attachments; and though Etta might be the original queen of his soul when he thought about her, the comfort he found beside his wife was too genuine and substantial to leave room for any engrossing passion; men are both lazy and limited in their power of emotion. However, as we said, he is a man doomed by the author. Mr. Sondes dies and leaves a will, by which Lawrence cannot touch any of his money, which is all bequeathed to Olivine, and Percy Forbes is her trustee; the money being very straitly tied up, lest she should give it to her husband. Lawrence is of course disgusted, and of course Etta is at hand to take advantage of the occasion. Her husband had died, and she is a well-jointed widow. A misunderstanding about money with Olivine, which she has no power to give him, brings on the catastrophe. Lawrence Barbour, being a middle-aged man, with a wife, family, and a good reputation on 'Change, makes an entirely needless scandal by eloping to France with Mrs. Gainswoode, and, on their return, living with her openly in his house at the West End, leaving his wife and children to live in her uncle's old house at Stepney. This culmination is not worked out with any care or delicacy. Olivine is advised by Percy to offer her husband a divorce; and he takes the opportunity to declare his own passion, which we are told does not displease her, though she banishes him on the spot. There is one scene very well done—the scene between Olivine and her husband, when she proposes a divorce; it is touched with feeling, and is true to nature. The remainder of the story is very unsatisfactory. Lawrence loses all his money, quarrels with Etta, and is struck down with mortal illness. Olivine goes to him, nurses him till he dies, loving him faithfully to the end. Whilst he lies dead in the house, Etta comes, asking to see him, pleading her great love for him. Olivine consents, and takes her to the room where he lies. Etta kisses his lips, and "then she signs that she was ready, and turns to leave the room—"Do you forgive me?" she whispered on the threshold. "I do," Olivine answered. "Will you let me kiss you?" and, receiving no repulse, she wound her arm round Olivine's neck, and pressed her lips to hers."

Whoever has striven from the heart to forgive a mortal injury will know the bitter struggle and difficulty with which alone a just resentment can be quelled. The above piece of superhuman amiability is revolting; it is false to human nature; it is false morality, and altogether lacks the beauty and reality of truth. Eventually, Olivine marries Percy Forbes; but even then he is tormented by reading in his wife's face "that her thoughts have travelled to the lonely graveyard by the river, where Lawrence Barbour sleeps quietly, unconscious of the din of the great city where other men traverse the streets he once paced." The author must guard against this tendency to sentimentality. It is unhealthy, enervating, and makes a book very dull to read. Poetical justice is tardily executed on Mrs. Gainswoode; she is left a haggard, discontented woman who has lost her beauty.

Craddock Nowell: a Tale of the New Forest.

By Richard Doddridge Blackmore. 3 vols. (Chapman & Hall.)

'Craddock Nowell' is a clever novel, decidedly original in style and mode of treatment; it is amusing too, and the reader who once fairly enters upon it will hardly fail to read it through. The author has improved in his craft since the date of his former novel, 'Clara Vaughan.' But 'Craddock Nowell' is not yet by any means the best thing he can do.

The style is overlaid with mannerisms and affectation; the author is in love with inverted forms of phraseology, which are not English idioms; and he delights in far-fetched words and pedantic epithets, which resemble the sparks which are spit by a grindstone when it is sharpening iron. The illustrations often render the idea unintelligible; as, for instance, a young man who has surprised, without appearing to see, a very pretty young lady admiring herself in a pool of still water, is thus described:—"Beyond all doubt (she thought) Craddock Nowell was deep in the richest mental metal-lurgy, tracing the vein of Greek iambics. Young Craddock Nowell was not such a muff as to be lost in Greek senarii, no trimeter acatalectics of truest balance and purest force could be half so fair to scan; not Harmony, of the finest golden hair, and her nine Pierid daughters round the crystal spring, were worth a glance of the mental eye when fortune granted bodily vision of our unconscious Amy." The author talks of a father feeling "auctorial pride" in his son's width of shoulder, and of words of "migrant petulance" between the father and son. We could multiply examples, for there is scarcely a page not disfigured by some far-fetched conceit. There is, however, a vitality in the story which will hold fast the reader's interest in spite of the extravagance of the phraseology. The characters are spirited, though they, like the style, are exaggerated; but they are types, and the reader can form a clear idea of them every one; and his kindly regard is insisted upon in so peremptory a manner that he cannot refuse to give it. The story itself is too much overlaid by characteristics, and it is not so clearly told as it ought to be to render it intelligible. The main outline of it refers to twin brothers, whose Irish nurse has forgotten which is the elder, the rosette by which she had distinguished them having fallen to the ground. She settles it to her own satisfaction, and the boys grow up under the care of their father, Sir Craddock Nowell, and their father's friend, John Rosedew, the rector. The brothers grow up, loving each other well; but the father has a partiality for the younger of the twins; he grows unjust and disagreeable, and departs from his original character. The elder brother, Craddock, is a better young man than his brother, who is by no means a pattern character. The reader is allowed to believe that they both love Amy Rosedew, the rector's daughter; but this important point is left obscure for the sake of making a slight mystery. Craddock Nowell, the elder, loves Amy Rosedew; Clayton loves Pearl Garnet, the daughter of his father's steward, a very remarkable person, but whose history is given in so vague a manner, for the sake of an after-surprise, that the whole force of his position is lost. Bull Garnet, the father of Pearl, is the illegitimate half-brother of the baronet. His mother had been deceived by a false marriage, and left to starve. The present baronet, by way of making some amends, had made him steward and bailiff. Bull Garnet, though described with absurd exaggeration, has much force and truth. On the eve of the day when the brothers are to attain their majority, an unwelcome guest comes in the person of a regimental surgeon, who had attended at the birth of the twins, and he discovers the mistake of the Irish nurse. The brothers take this change of position affectionately. They go out, not together, but shortly after each other, each taking his gun; the elder, the one who had just stepped into his brother's place, is discovered shot dead in a lonely coppice, while Craddock, with both barrels of his gun discharged, is standing close beside him. The father believes his son guilty,

and drives him from his presence. The rest of the tale is chiefly taken up by the account of what becomes of Craddock Nowell, and how at length he is restored to his home and to his father. There are many other personages introduced; among the rest, a remarkable young lady, a half-caste niece of Sir Craddock, who has had a wonderful education,—her chief accomplishment being a skill in thieving which would place her at the head of her profession. She is amusing, but as entirely extravagant and out of nature as if she had been introduced as a centaur or a fiery dragon. The picture of Bull Garnet's remorse is well and strongly drawn. We must leave the reader to make out the rest of the plot for himself. There are some excellent descriptions of forest scenery, and a storm at sea with the wreck of a ship, which are very powerfully given.

Arne: a Sketch of Norwegian Country Life.

By Björnsterne Björnson. Translated from the Norwegian by Augusta Plesner and S. Rugeley-Powers. (Strahan.)

WE closed our notice of the review of 'Arne' in its original Norwegian (*Athen.* No. 1800, April 21, 1862) by expressing the pleasure with which we should "see an English translation of this little volume"; and now two enthusiastic ladies send us the story in an English form. The translation is prettily done,—the difficult bits of verse being especially well rendered; and the only blemish of the book is the Preface, which is eulogistic without being appreciative, and, in the portions termed biographical, simpers on the verge of silliness. "Introductions," however, are generally awkward, in literature as well as in society. The reader may congratulate himself, after all is said, on being able to peruse in idiomatic English a story which is popular at every Norwegian hearth, and which has been as widely read in the German version as in the Norwegian original.

Such fresh little bits of nature come to us rarely; they are green spots in the arid waste of fiction. The merits of 'Arne' are patent on the face of it. In the first place, there is no "plot"; next, there are only two or three characters; and last, the tale is deliciously short—a crystalline little prose poem, without a bit of padding. Herr Björnson possesses the splendid poetic virtue of concentration, and paints with sharp, decided touches on a tiny canvas. His merits which, in these days of showy writing, when manner habitually predominates over matter, are in some danger of being undervalued. An artist, not a photographer, he draws souls more than faces, and although his manner is as expressive as can be, he gives you a good deal of thinking to do on your own account. Our readers will remember the exquisitely suggestive piece of real life and death, which formed the subject of our extract, in the review to which we have referred. We need not again tell the story. Enough to say, that the little work, from beginning to end, is perfect in its way. We cannot conceive a nicer gift for a young girl,—but she must be a thoughtful young girl.

It would be idle to pretend that Björnson possesses the highest order of creative power; but he has genius—"a box where sweets compacted lie"—and his art, so far as it goes, is very complete. He has some humour, too, and the strangest kind of all, sad humour,—with gleams not dissimilar to those struck out by Baggesen in his autobiographical sketches. He never ventures to write on subjects which he has not thoroughly apprehended. He cannot, like Oehlenschläger, sit down new to half-a-dozen subjects,

and produce half-a-dozen works in different moods and measures; but he is never faulty nor foolish like Oehlenschläger. He has struck out a line of his own, and that line is prose-poem writing,—in which he is infinitely more successful than in writing plays.

His plays contain, as may be anticipated, much excellent character-painting and a good deal of real poetry. They are stray and sketchy, however, and lack what Hazlitt terms the highest dramatic quality, that of fortitude. We can hardly conceive Björnson as the author of the namby-pamby rhymes between Hakon and Inga in 'King Sverre.' The best of his dramatic works is 'Sigurd Slembe,'—though the dramatic sketch entitled 'Mellem Slagene' is, as a sketch, first-rate. 'Sigurd Slembe' is well worth the trouble of translating. The second part, commencing with the arrival of the wild rover in Caithness, and ending with the death of Harald by the poisoned shirt, is almost tragic in its power, and renders us doubtful what the writer may yet do in that direction. Will not the Misses Plesner and Powers, who have quite mastered Björnson's idiom, and can so skilfully render it into its English equivalent, oblige the public a little further? Whoever reads 'Arne' will gape, like Oliver Twist, for more,—though Herr Björnson be no dispenser of mere gruel. In these times of blatant novelists, it is no ordinary treat to get a story which affects one almost as finely as a poem, and shows by its popularity that the literature of the North is as yet uncontaminated by the circulating library.

Year Books of the Reign of King Edward the First, Years XX. and XXI. Edited and Translated by Alfred J. Horwood. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. (Longmans & Co.)

THE present volume of the series of hitherto-unpublished Year Books, though not less ably and carefully edited than its two predecessors from the same hand, falls considerably below the first, and to some extent below the second, in interest to the general reader, owing to the peculiar nature of its contents, which are almost wholly devoted to the dry details of the law of real property in this country during the thirteenth century; a system of legal attack and defence, which, based upon the remote usages and requirements of feudalism, was in its full vigour in the age of Judge Lytton, culminated as a system in the times of Fitz-Herbert and Coke, and, after finding its most laborious, if not most able, expositor in the anonymous pages of that wondrous mass of legal lore, Sheppard's 'Touchstone,' finally received little short of its deathblow through the agency of the sweeping enactments of Statute 3 & 4 William IV. c. 27, section 36.

These Year Books will, however, be of interest, and indeed of considerable value, on the other hand, both to the student of our black-letter law and to the critical inquirer into our earlier social history, as modified by the rules and rights of property and possession; while again, on a sifting examination, there will be found some few items here and there calculated to afford a relish to the man of purely antiquarian pursuits, and receiving an additional zest from the fact that mention of them is probably nowhere else to be found.

Procedure in various Courts of the Iters, Eyres, or Circuits, of the Justiciars of King Edward the First is the staple subject of the volume: the Iters being those of Hereford, 20 Edward I.; of Salop, 20 Edward I.; and Stafford, 21 Edward I.; with the Pleas in Common Bank of 20 Edward I. The source from which

the learned editor has derived his text is a large folio in the University Library at Cambridge (Press-mark, Dd. 7, 14), in various hand-writings of the time of Edward the First; and which, formerly belonging to Bishop Moore (whose library was bought and presented to the University by George the First), had previously been owned by, or passed through the hands of, Francis Tate, a legal antiquary of some celebrity in the days of Elizabeth and James the First, and a few of whose miscellaneous tracts the pages of Hearne's 'Collection of Curious Discourses' have preserved to us. As to the still earlier history of this manuscript, Mr. Horwood suggests that it may have been compiled for, or at some period come into the possession of, some person or community in Shropshire, Gloucestershire, or Herefordshire,—a conclusion seemingly warranted by certain internal evidence supplied by the contents of the folio, which, in addition to the Iters, contains a large mass of matter of a legal and miscellaneous description.

Mr. Horwood's volume, as already stated, is almost wholly devoted to legal details in reference to the then existing laws of real property, and to procedure under the now forgotten writs of Novel disseisin, Mort d'ancestor, Forfeiture in the descender, Darrein presentment, and dozens perhaps of other ancient and now exploded methods of legal remedy,—the minutiae of which may be found by any enterprising reader in the "New Natura Brevium of the most Reverend Judge, Mr. Anthony Fitz-Herbert," their memory being more scantily retained in the columns of our Law Dictionaries in general.

In these reports of cases in which the interests of noble and ignoble were dealt with, whose bones have now been mouldering in the dust for more than half a thousand years, and many of whose names survive in these pages only, we note very much splitting of straws by the legal luminaries of that day, judges and counsel alike, much hard hitting in the way of confident assertion, and some slight spice withal of forcible language, in the form of round oaths and outspoken appeals to the Deity, at moments when, as it seems to us, they were singularly little needed. We turn, however, from these and its purely technical features to the amenities and curiosities of the volume,—few in number, and perhaps not very striking; but such as they are, we will give our readers a sample.

As to tenancy by the Curtesy of England (translated from the Anglo-Norman of the original):—

"Note, in order that the husband may hold the inheritance of his wife by the Curtesy of England, by reason of issue between them, it is necessary that it be heard to cry, or squall, within the four walls. And note, that in this case the inquest (for inquiry as to the fact) shall be taken partly or wholly from the hundred where the child was born, and not from the hundred where the thing demanded is, or lies; but (it may be taken) partly from the one and partly from the other."

As to proof of debt by tally:—

"One Adam demanded a debt by tally, and offered suit (i.e., proof by his witnesses).—*Tiltone* (Counsel for Defendant). Sir, we do not think that answer ought to be made to a bit of wood there, without writing.—*Kave* (Judge). Make answer.—*Tiltone* waived his first objection, and said to his client, 'If we abide judgment, and he adjudge that the plaintiff is to be answered without there being any writing, you will be as though undefended.' And then he prayed that the suit might be examined; and there was no suit. Note, that by Law Merchant one cannot wage his law against (i.e., produce his witnesses in denial of) a tally; but if he deny the tally, the plaintiff must prove the tally (by a suit of his own)."

It was the burning of the national Exchequer tallies, which had accumulated for centuries, many of our readers will probably recollect, that caused the destruction, by fire, of the old Houses of Parliament.

A family arrangement, and writ of Novel disseisin consequent thereon:—

"One Adam brought the Novel Disseisin against his elder brother. His brother said that he was never so seised that, &c., and prayed the Assize (a jury). The Assize came, and said that at a certain time there was one William, who was tenant of that land for which Adam brought that Assize, and had two sons, one, John the elder, and Walter the younger; he took a determination in his dying illness, to advance his younger son, so that the honest man of his own good will had himself led by the hand out of the house where he lay, as far as the gate; and there he had himself placed in a cart, and rode to C., and there assumed the order of the Black Monks (Benedictines), and died three days afterwards. The (younger) son took his seisin there, and remained in possession therein until his father was dead; and his attorney remained in possession a fortnight after his father's death, until John, the elder son, came from L., and turned out the attorney, and kept his brother out.—*Louthere* (Counsel for the Defendant). Sir, all the father's goods remained therein, and his wife also, until his death; therefore he died seised. The Assize said that his goods were all ousted, and that his wife was not abiding therein, but in another house adjoining. Judgment given that the younger son had been disseised (unlawfully deprived of his seisin)."

Where a person had committed a crime in the bailiwick of any liberty, it was the usage for the bailiffs of the said liberty to approach him with white wands, and summon him to surrender, "to the peace of our lord the King" (page 127). This agrees, Mr. Horwood informs us, with a passage in Britton, where a white wand is made to negative any intention to commit or provoke a breach of the peace.

In page 220, we learn from Spigornel, an able and energetic counsellor, or pleader, of that day, that, according to the custom of the town of Shrewsbury, a person was deemed to be of age when he knew how to count up to twelve pence.

As to constructive livery of seisin:—

"Alice de Buildwas brought writ of Novel Disseisin against N., her father, and Isabel, her sister, who came and said that Alice never was so seised, &c. The Assize came, and said that N., the father of Alice, made a good deed to Alice, and came to the Lord's Court, and delivered that deed before good folks, and said thus,—'Alice, go to that land, and take seisin thereof.' Alice immediately afterwards borrowed of her neighbour a plough; the which neighbour, in the name of Alice, went and ploughed upon that land, and ever after that time down to the present Alice has neither ploughed nor sowed, nor taken any other profits, but immediately afterwards went out of the country; and then Alice's father entered, and enfeoffed Isabel, his daughter, who now is tenant.—*Cave* (Judge). 'Was N., the feoffor, in that vill where the land lay, so near the land that he could see the land, or point it out with his finger? And if he did so or not, tell us: or if the land was so near the Court, that he could see the land, or point it out with his finger, when he so said in Court,—'Alice, go to that land, and take seisin.'—'The Assize: 'Sir, not at all; on the contrary, he was a league distant from thence.' The judgment is pending."

It would go against Alice, we are inclined to think.

Hugh and Howel, the Bishops "of Tassa," as Mr. Horwood has somewhat inefficiently rendered the words "*Eecse de Tassa*," without further explanation, were, no doubt, the bishops "of St. Asaph" (consecrated A.D. 1235, 1240) so named. There seems to have been a tendency among us in the Middle Ages to curtail the names and titles of Saints, where the name

begins with a vowel: "Taudrey" and "Tantony" (for "Saint Audrey" and "Saint Antony") are comparatively familiar examples.

In his translation, "Beges de Cnovile, tenant, prayed aid of her parccner" (*Salop Iter*, 20 Edward I., p. 288), we are inclined to differ from Mr. Horwood, and should prefer rendering it "his parccner." There can be little doubt that "Beges de Cnovile," here named, is identical with the personage more generally mentioned as "Bogo de Cnovile," who was sheriff of Staffordshire and Salop, in the fifth of Edward the First, and at a later period. It is true that, in the first degree, parccners by common law must be females; but males descending from any or either of such females may be parccners with the surviving females; and in such relation, in this instance, with Alice of Essex, we take Bogo de Cnovile to have stood. "Beges" was probably an Anglicized form of a Norman Christian name. "Drogo," English "Drew," a Christian name current for several generations in the Barentin family, was another name of similar euphony and coinage.

From "Pleas in Common Bank" (p. 307), we learn that it was a custom of the town of Gloucester, that no one, unless he were a freeman of the town, might cut cloth within the precincts thereof, but was allowed to sell it only by the piece.

In page 375 (21 Edward I.), a recent conflagration at Lichfield is alluded to, apparently of very considerable extent.

In the *Stafford Iter* (21 Edward I.), certain land is in dispute, in reference to which it is stated that King Henry the Elder bestowed eight acres thereof upon the ancestor of the claimant, on being entertained by him, while hunting, at dinner, on that spot. This statement, we learn from Mr. Horwood (Preface, page xx), is confirmed by the *Iter Roll*, whence it appears that the land given was at King's Bromley, in the Forest of Cannock.

We note a slight omission ("one fortnight") in Mr. Horwood's translation, at page 82, line 10; and we would prefer "on one side" in page 156, lines 28, 32, as in page 192, line 27. These, however, are but trifling exceptions to the carefulness and general accuracy which characterize his volume throughout.

In concluding, we cannot but add our strong belief that if the criminal records of this country (which, there is no room to doubt, still survive in large abundance) were similarly dealt with, in the way of publication, between, say, the reigns of Henry the Third and Henry the Eighth, a mine of information would be disclosed, in reference to the habits, employments, pursuits, and social history of the middle and lower classes, including the trades and secular clergy, of those days, which at present lies almost undreamt of, and utterly unrevealed; and which would enlighten us probably on those points more than all the other sources of information thereon, which have been hitherto made available, put together.

NEW POETRY.

Helenore; or, the Fortunate Shepherdess: a Poem in the Broad Scotch Dialect. By Alexander Ross, A.M. A New Edition, containing a Sketch of Glenesk, a Life of the Author, and an Account of his Inedited Works. By John Longmuir, LL.D. (Edinburgh, Nimmo.)

Alexander Ross was a Scottish schoolmaster, who, fired with the study of Allan Ramsay and his compeers, published, in 1768, a long pastoral story in rhyme, which has the merit of preserving for us, in a very musical form, the expressive beauties of the Morayshire dialect. But it takes no long study of 'Helenore' to

discover that Ross possessed very slender poetical gifts. His merits may be said to consist in a thorough mastery over his idiom, a certain insight into character, and occasional gleams of sly humour—very noticeable in his queer song of 'The Rock and the Wee Pickle Tow,' beginning—

There was an auld wife and a wee pickle tow,
And she wad gae try the spinning o't;
She louted her down, and her rock took a low,
And that was a bad beginning o't.
She sat and she grut, and she flet and she flang,
And she threw and she blew, and she wriggled and wrang,
And she choked and boaked, and cry'd like to mang,
Alas for the dreary spinning o't.

Dr. Longmuir, however, who edits the present edition, determined to make the most out of his subject, gives us a long sketch of Glenesk, where Ross resided many years,—a long and irrelevant "author's life,"—and a sketch of the author's inedited works. After all is said and done, it must be admitted that the Doctor's gossip is very interesting, and full of a quaint innocence that does one good. As a fair specimen of Ross in his best vein, we subjoin poor Nory's dream of the fairies:—

Kneefor and trigger never trade the dew;
In many a reel they scamper'd here and there,
Whiles in the yerd, and whiles up in the air.
The pipers play'd like ony touting horn,
Sic sight she never saw since she was born.
As she beheld all this mirthful glee,
Or e'er she wist, they're dancing in the tree
Aboon her head, as nimble as the bees,
That swarm in search of honey round the trees.
Fear's like to fell her, reed that they should fa'
And smore her dead, afore she was awa;
Syne in a clap, as thick's the motty sin,
They hamp'd her with a scoo fike and din,
Some cry'd, Tak ye the head, Ise tak a foot,
We'll lear her upon this tree-head to sit,
And spy about her. Others said, Out fy,
Let be, she'll keep the King of Elfin's ky.
Another said, Oh, gin she had but milk,
Then should she gae frae head to foot in silk,
With castings rare, and a geed nourice-fee,
To nurse the King of Elfin's heir, Fizee.
Syne ere she wist, like house aboon her head,
Great candles burning, and braw tables spread;
Braw dishes reeking, and just at her hand,
Trig green coats sairing, a' upon command.
To cut they fa', and she among the lave;
The sight was bonny, and her mou' did craze:
The mair she ate, the mair her hunger grew,
Eat what she like, and she could ne'er be fa';
The knible Elves about her ate ding-dang,
Syne to the play they up, and danc'd and flang;
Drink in braw cups was caw'd about gelore;
Some fell asleep, and loud began to snore.
Syne in a clap, the Fairies a' sat down,
And fell to crack about the table round.
Ane at another speed, Frae tricks play'd ye,
When in a riddle ye saw the King's head;
Quoth it, I steald the King of Sweden's knife,
Just at his dinner, sitting by his wife,
Whan frae his knee he newlins laid it down:
He blam'd the steward, said he had been the low;
The sakeless man deny'd, syne yeed to look,
And lifting of the tablecloth the nook,
I gae't a tit, and tumbld o'er the bree;
Tam got the wyte, and I gae the tehee!
I think I never saw a better sport,
But dool feld'd Tam, for saddy he paid for't.
But, quoth anither, I play'd a better prank;
I gard a witch fa' headlines in a stank,
As she was riding on a windle-strae,
The carling glouf'd, and cried out, Will awae!
Another said, I coup'd Mungo's ale,
Clean heels o'er head, fan it was ripe and stale,
Just whan the tapster the first chapin drew;
Then bad her lick the pale, and aff I flew.
Had ye but seen how blate the lassie looked,
Whan she was blam'd, how she the drink miscocked.
Says a gnib elf, As an auld carle was sitting
Among his bags, and loosing lika knitting,
To air his rousy coin, I loot a claught,
And took a hundred dollars at a fraught.
Whan with the sight the carle had pleas'd himself,
Then he began the slanging heap to tell:
As soon's he miss'd it, he rampag'd red-wood,
And lap and danc'd, and was in unco mood;
Ran out and in, and up and down; at last
His reeling eyn upon a rap he cast,
Knit till a bank, that had hung up a cow;
He taks the hint, and there hings he, I trow.

As she beheld lika thing that past,
With a loud crack the house fell down at last;
The reemish put a knell upon her heart,
And frae her dream she waken'd wi' a start:
She thought she could na scape o' being smor'd,
And at the fancy loudly cry'd and roar'd.

Let the reader note the ease and vigour with which Ross manipulates the heroic couplet, always very difficult to manage. The vigour of

his idiom can only be appreciated by persons acquainted with the dialect in which he writes. A copy of 'Helenore' ought to be transmitted to Prince Lucien Bonaparte; indeed, all philological students will find the book a treasure.

River Reeds. (Masters.)

THIS little volume of poems, by a lady, is named after the first, but not the best, of the series. The author has a pretty knack of versification; her lines are polished, her language is well chosen, and she has some power of thought; so that we cannot doubt her capabilities of producing some work of greater pretension than the present. The collection before us consists of short poems, chiefly of a religious or contemplative character. Those entitled 'A Vision of Philosophy' and 'A Round of Days' are perhaps (each in its way) among the most promising. It is refreshing to be able to notice for once a new book of poems without having to enter our usual protest against bad rhyme, slipshod metre, and ungrammatical English.

OUR LIBRARY TABLE.

Official Illustrated Guides to the Midland Great Western, Dublin and Drogheda, and Great Southern and Western Railways of Ireland. By George S. Measom. (Griffin.)

THE intending tourist who grudges the price of a Murray will find Mr. Measom's Guides cheap and portable. This is about all that can be said of them critically, for what should be their literary part is generally made up of quotations from other handbooks. Mr. Measom draws largely on the "talented compiler" of Murray, and even more largely on the 'Ireland' of Mr. and Mrs. S. C. Hall. But there is one portion of his guide-books which belongs to himself alone, and which is certainly their distinctive feature. We allude to the "commercial aspect" of the chief towns, which, he tells us in his Preface, "is obtained by personal visits," and with regard to which he reminds "the public, especially the recipients of the presentation volumes, that the houses indicated are in all cases those of the leading tradesmen in the several towns specified." The italics are Mr. Measom's own, but the interpretation of them is the reader's. All readers of any penetration will see that Mr. Measom wants to puff the tradesmen in question; and a glance into the department called the "commercial aspect" will confirm this view. We know what to make of a writer who praises a wine-merchant, and then tells us, "in respect to the prices, the highest rather than the lowest should be paid. This is, indeed, an infallible rule in purchasing wine of a merchant of integrity..... While in the cautionary vein, we would also strongly advise the purchaser to select the best quality of wines as the cheapest in the end." We fully recognize the soundness of Mr. Measom's advice; but when our wine-merchant tells us no sherry is fit to drink under 60s., why do we suspect his sincerity? And if this principle is right as regards wines, it must be right as regards guide-books. On Mr. Measom's own showing it must be cheapest in the end to pay the highest price for Murray than the lowest price for Measom. Murray, at least, does not talk of the "many exclusive establishments engaged in the furniture trade," or quote directions for Swiss travel which tell us to cross the *Gemini*!

"*Virtutis post Pueram Virtus.*"—Allen's *Illustrated Handbook and Guide to all the Places of Interest in Nottingham and its Environs; to which is added, a valuable Series of Essays on Matters of Interest connected with the County.* (Nottingham, Allen & Son; London, Kent & Co.)

THIS is a very excellent handbook, compiled by the publisher for the use of strangers who were expected to be in Nottingham during the meeting of the British Association, its lectures and feasts. We presume its further uses are alluded to in the Latin epigraph which forms part of the title, and perhaps implies that the worth of the volume survives the fun of the moment! It is really an excellent guide, a variety of writers having supplied

chapters on subjects with which they are severally best acquainted, though we observe that in one case the editor himself writes on a question touching which he knows nothing—namely, Byron and his works. Indeed, we are disposed to think that some of the editor's learned colleagues are not infallible, able men as they are. Mr. Stevenson, for instance, takes us on an archaeological ramble to Brancote (or Broncote) Hill, and he tells us the name "is derived from the ancient British word *Bron*, a 'hill,' and *cote*, from the Saxon, a cottage or rude dwelling." If so, then is *gherkin*, after all, derived from *King Jeremiah*? *Cote* here is the British *coed* or *cued*, a word which we still possess in its scarcely changed form (when uttered), *wood*. Brancote is the wooded hill—exactly the place for the Druids who are said to have officiated there. The name is familiar enough. Cotmoor is the great wood; and who does not know *Bettus y Coed*, the chapel (*Bet-haus*) or praying-house in the wood? But these are small matters, not affecting the general merits of a work which is creditable alike to all who have contributed to it.

Napoleon the Third and the Rhine. By J. Pope Hennessy. (Hardwicke.)

THE sum of this pamphlet is, that France wants the Rhine frontier, and that it is the duty of England to help her to obtain it, by lending her a "moral support." We believe that, as between Prussia and France, England would as willingly see France in possession as Prussia. Before reaching his conclusion, Mr. Hennessy asserts that in the redistribution of the frontiers, more than half-a-century ago, Prussia would rather not have had the Rhine awarded to her, but that she was compelled to submit to the overbearing authority of England, who was desirous of humiliating France! Further, that the only power which respected the terms of the treaty of 1815 the longest was France herself! Mr. Hennessy writes like a clever man; but we regret to see a complete un-English tone in his pamphlet, to detect an alacrity in pointing to the difficulties and perils threatening her, and to discover that even a question of Napoleon and the Rhine is turned to such purpose as giving a slap to the Archbishop of Canterbury, snubbing our workhouse administration, and pronouncing our little denominational differences as so many separate religions. This last assertion is in the spirit of the Frenchman who said that we had four-and-twenty religions and one fish sauce; that we had nothing polished about us but our steel; and that our only English ripe fruit was roasted apples.

Wealth and Welfare. By Jeremiah Gotthelf. 2 vols. (Strahan.)

HAVE we here a translation? The question is put in recollection of other prosy Swiss stories, to which this tale bears a depressing resemblance. The length of the narrative is out of proportion to the interest and character contained in it. The inmates of the farm-house, in which the scene lies, are touched with a certain discrimination; we are made to know father, mother, and children, each distinct from each, though all moving within one narrow ring of small cares, and customs, and enjoyments. But, as a work of Art, the story would have gained had it been told within the compass of a quarter of the pages over which it is spread. We do not quarrel with prolixity, being among the sworn admirers of Richardson, and again (how wide is the difference!) having a corner of interest for the diffuse historical novels of M. Dumas, though they be as overgrown in their verbal scale as Horace Vernet's war-pictures at Versailles. But in 'Wealth and Welfare' there is nothing to justify Herr Gotthelf's tediousness. Having been thrown back on comparison by the lumbering profusion of petty details, which retard such interest as might have been awakened, we cannot but recall Herr Auerbach's 'Barfüsse' as a model rural tale, and recommend Herr Gotthelf, should he write again, to study that story, and not to beat out his metal into too thin a leaf.

The Journal of a Waiting Gentlewoman. Edited by Beatrice A. Jourdain. (Low & Co.)

A short story, the events of which are supposed to have occurred in the reign of Charles the Second, 'The Journal of a Waiting Gentlewoman' is one

of those literary productions concerning which we are inclined, alike by justice and mercy, to say as little as possible. The narrative is harmless, the characters do not offend, the management of the story displays a certain amount of care; but whilst the book has no fault that calls for emphatic censure, it is altogether deficient in the qualities that gratify taste or elicit any kind of cordial commendation. Miss Jourdain displays a want of familiarity with the period which she has endeavoured to illustrate; and her book, in respect to plan, tone and texture, bears no resemblance to such diaries of the seventeenth century as have come down to the present generation. In fairness to the lady, however, it may be admitted that she nowhere arrogates to herself the possession of any peculiar ability to achieve the task which has given her many hours of innocent pastime. She has amused herself, but it does not follow that the result of her recreation will amuse others.

Landsborough's Exploration of Australia, from Carpentaria to Melbourne; with special Reference to the Settlement of the Available Country. Edited by James Stuart Laurie, formerly H. M. Inspector of Schools. With a Chart, and a Systematic Arrangement of Carpentarian Plants, by F. Mueller, Ph.D. M.D. (Simpkin, Marshall & Co.)

"It is now pretty generally known," observes Mr. Landsborough in his brief Preface to this modest history of his expedition in search of Burke, "that the immediate object of my journey (of 1861-1862) was the rescue of Burke and his party, whose long absence on their northerly expedition had begun to create grave apprehensions, which, alas! proved to be only too amply justified. Four search expeditions were organized by the Royal Society of Melbourne: Howitt was despatched from Melbourne to Cooper's Creek (Burke's central depot), and McInlay from Adelaide to the same destination; Walker was sent overland from Rockhampton to Albert River, Carpentaria; while I was conveyed by ship to that destination, with the following instructions:—to strike from the Albert to Central Mount Stuart, and thenceforward to be guided by circumstances. About midway, the absence of water and the utter desolation of the country compelled a retreat; and, on my return to the Albert, I prosecuted the overland expedition, by the Flinders and the head of Cooper's Creek, to Melbourne. An account of both journeys is briefly given in the following pages." The record thus introduced to the reader puts us in possession of no new and very important facts concerning the regions explored by Mr. Landsborough, and it contains but little that is calculated to attract the general public; but by persons interested in the details of Australian exploration it will be studied carefully. As a courageous and intelligent explorer, Mr. Landsborough deserves a larger measure than he has hitherto received of the praise awarded to gallant adventurers who enlarge our knowledge of the earth's surface.

A Handbook of Sanskrit Literature, with Appendices descriptive of the Mythology, Castes, and Religious Sects of the Hindûs. By George Small, M.A. (Williams & Norgate.)

THIS volume is all that it aspires to be—a handbook for candidates for the Indian Civil Service and persons intending to be missionaries. The author—or editor, as he modestly styles himself—"disclaims all originality," and merely supplies lists of the principal Sanskrit words in chronological order, with explanatory extracts from the works of the Rev. W. Ward, Prof. Max Müller, Sir W. Jones, Mr. Colebrooke, Prof. Wilson, and other well-known writers. The idea is a good one; but in our view it would have been well to have given the proper reference with each extract. As it is, the reader is like a man feasting with his eyes shut, and has no guide but the flavour of the extract as to what dish he is tasting. So that we may say of Mr. Small as was said of the illustrious Pāṇini, "he largely availed himself of the works of his predecessors, frequently adopting their very expressions, though he quotes their names but rarely." Otherwise, the book is well arranged, the illustrative passages are judiciously selected, and the Appendices regarding the mythology, sects and castes of the Hindûs are

extremely valuable. As has been said, Mr. Small aims at being useful, not original; but to a Sanskrit scholar it must have been somewhat hard to have restrained himself from making remarks of his own in discouraging of the Vedas, the writings which supplement them, and, above all, of the philosophical literature of the Hindûs. Brahmanical religion and Brahmanical writings are intensely interesting, because at the bottom of all that rubbish of Pantheism and Polytheism, of sun and star worship, of Soma-juice and gods and Titans innumerable, there is the spark of divine Truth, the Unity of God, and the salvation of man by faith. Among no nation did primeval tradition leave such strong vestiges as among the Hindûs. Beyond the pale of Christianity, there is nothing, for instance, that can for a moment be compared with the Bhagavad-Gîtâ, not only for beauty and sublimity, but for truth. It is, however, a wondrous thing how the Hindû mind emerged from the rude Nature-worship of the Vedas upon that sublime stage of the Gîtâ. The steps by which the ascent was made are lost to view, and it is now, perhaps, impossible to recover the knowledge of them. This subject and the whole history of Krishnâ are alluring; but in reviewing a writer who eschews originality, we cannot do better than follow suit, and reserve for some other opportunity the enunciation of peculiar views. We observe at the beginning of this volume a rather long table of errata. To it we should be inclined to add the Râmanâtâ Chârya, at page 103, which at page 171 is more correctly written Râmanâtâ A'chârya. At page 140, Shiva is called a polygamist; but Durgâ, Kâlî, and Pârvatî are merely different names of the same goddess. The derivation of Pariah given at page 166 seems to us objectionable, and we prefer to follow that given in Wilson's Glossary, and to write the word Paraiya, from Parai, the village-drum, which it was part of the duty of these outcasts to beat. Kâlî, too, should rather be termed the Hecate than the Moloch of India. These, however, are trifles, and do not impair the usefulness of the volume, which we have already attested.

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OBITUARY.

THE CAMPBELLS.

ONE of the ten Campbells who possess the hereditary rank of baronet died last week—it may be said, prematurely, for Sir Alexander Islay Campbell, of Sucooth, was only in his forty-first year. He was of the Argyle branch, and was as noble a patron of Art as Campbell of Glenorchy, of the Breadalbane branch, was above a century and a half ago. The earlier Campbell was, perhaps, the first Scots chieftain who got together a gallery of pictures, at Balloch and Finlraig. The baronet who has recently died had the same taste, with, perhaps, better judgment, and certainly more liberality. His gallery at Garscube House is said to contain one of the finest private collections in all Scotland. Sir Archibald was English bred,—he belonged to Eton and Oxford; but he was true Scot, nevertheless, settling at home, effecting all the good within his compass, and planning more, when a cold, terminating fatally in congestion of the lungs, carried off the childless possessor of an ancient estate, and left the inheritance to a brother—a captain of dragoons.

There is no Campbell of the old time with whom

he who has just departed can be compared except Campbell of Glenorchy, a notable baronet of the close of the seventeenth and beginning of the eighteenth centuries. The Glenorchy Campbell, indeed, excelled the Succoth Campbell in the magnificence of his housekeeping; but, in truth, each practised hospitality according to the fashion and spirit of his time. Glenorchy received all his rents in kind, and consumed all such revenue. Among the items for one year we find enumerated 90 beeves, 200 sheep, 325 stone of cheese, 420 salmon, and 15,000 herrings. Glenorchy combined the feudal chieftain with the then modern gentleman, though there was little of the latter at the period. He built a house for convenience rather than for defence, invited foreign and native artists to decorate it, and he may be said to have discovered, welcomed, used and profited by that once celebrated Scottish Vandyke, Jameson, whose excellence was illustrated by some of his work, which was exhibited at the late Exhibition of National Portraits. Jameson painted dozens of portraits for his patron, as fast as they could be required, for twenty marks apiece, finding his own "clath an' colors." He filled with portraits at this price the hall and chamber of dais of the house at Balloch, where an artist was as welcome a guest and his work as well appreciated as similar men and similar work were by the late polished and intelligent gentleman, the owner of Garscube.

With ten Campbells—baronets—the kinsmen of Argyll and Breadalbane are not likely to die out just yet. One commandment at least they have kept, that which says "increase and multiply." There is no symptom of a falling off; and the family cry is "*More Campbells are coming! hurrah! hurrah!*"

How some of the elder branches ever succeeded in transmitting heirs to later times is a question difficult to answer. Family quarrels are now fought with words, not daggers; but the Campbells never had a little difference of opinion without much bloodshed, some life-taking. At the end of the sixteenth century, Campbell of Ardkinlas, Campbell of Lochmill, Campbell of Glenorchy, and Campbell of Cabrahan, differed with Campbell of Calder. The last-named refused to be of his cousins' way of thinking, and to put an end to his obstinacy, they hired a certain MacElla, who earned his bread by terminating family dissensions, and who for a few pounds Scot put a bullet through the breast of Campbell of Calder, shooting at him through a window as he was quietly seated in the house of Kippoch of Lorn!

They were powerful and revengeful fellows those rough and ready Campbells; but sometimes it happened that their neighbours were too much for them. Thus, on an occasion, the Dunbars were of a contrary opinion to the Campbells of Moy, and to convince the latter of this fact, they hired a number of "broken men," men with naught to do but slay and plunder for an honest livelihood. These, with every possible sort of "weapon invasive," attacked, gutted, and burned Moy's dwelling, carried away all that was portable, drove away all that was drivable, and finding a farmer, his son, and a servant, and not being able to find a Campbell, whose throat they might cut at parting, they cut off the legs and arms of their three prisoners (indeed, it is said they "otherwise dismembered them at their pleasure"), and having cast the mutilated wretches into a quick fire, went home thankful. There was no hope of redress, for that must be sought through the sheriff; but he was a Dunbar, and would not stir a finger in the matter.

On the other hand, there were officers of justice among the Campbells who exerted themselves to suppress the "broken men" and other ruffians who held other people's lives cheap—at the end of their "haquebuses," as it were, and with a few pence for their wage. In the seventeenth century, Campbell of Lawers undertook, for 200*l.* sterling a year, to clear the Highlands at least of all bloodthirsty, cattle-lifting, and house-burning vagabonds. Sir James employed deputies to do the work for which he had contracted, and he cheated his substitutes when their work was accomplished, as far as the hanging a thief went. No wonder the "broken

men" became wild and pursued their vocation more savagely than ever.

A true gentleman with better notions of right and wrong turned up occasionally; as, for instance, Campbell of Cessnock. He was celebrated at the close of the last century for the breed of great cattle and horses, which he introduced from Ireland, on his estate. He was very "curious" too in improving the method of shot-casting, on scientific principles, for the benefit of his country and the confusion of her enemies. But a good man was not allowed to be in peace or plenty, at that period; and, accordingly, the *Tories* mounted Sir George's horses and drove away his cattle.

It is singular to find that this "harrying" and stealing is yet thought of with a tender sort of sentiment. The other day, the Mac Cullum More, head of all the Campbells, the Duke of Argyll, speaking at a public dinner of the old times and the old ways,—good old times! good old ways! when Campbells and Ogilvies, if they wanted to improve their breed of horses or horned cattle, sent their armed men, Campbells against the Ogilvies, or Ogilvies against the Campbells, as the case and need of improvement might be, to steal steeds and oxen from their owners, and burn down the houses of the latter if they were obstinate in their opposition; the Duke, we say, speaking of this violence and lifting, construed the matter very mildly, and remarked of that system of robbery that, "It received a very ugly name, but it was really a very useful and profitable business!"

Then a very ugly name might be given to another little way of the Campbells of the early part of the last century, when Sir James Campbell of Lawers was engaged to marry the daughter of Campbell of Finab, and Campbell of Edramurkle, for some or for no reason, objected to the match. He resolved to shoot Campbell of Lawers, but he did not possess a pistol nor a single mark; and therefore he cleverly, and with much forethought, borrowed the money from Campbell of Lawers, wherewith he bought the pistol, shot and powder, by proper application of which Edramurkle shot Lawers dead. The former fled, but a hue-and-cry described him as a "tall, thin man; loot-shoutered; pock-pitted; with a pearl or blindness in the right eye"; and thus was attired this gallant and economical Campbell, who made a man contribute the money to purchase the means of his own death—"dressed in a suit of grey Duroy clothes, plain mounted, a big red coat, and a thin light wig, tied up with a ribbon." The villain escaped scot free; but he saved his honour by explaining that he killed Lawers because he (Edramurkle) suspected that Lawers intended to jilt the young lady to whom he was engaged, and leave the country!

If it should be thought that wickedness occurred only in wild districts, and was committed solely by semi-savages, the idea will be corrected by the statement that, at this very time, English and Scotch bloods of the very first water caroused in Edinburgh taverns, and that three of their toasts were, "The Trinity," "D—n to ourselves!" and "Success to the Devil!"

With better times, better ways! In the late Sir Alexander the Campbells have lost as true a gentleman as ever did honour to an ancient house. It would seem, however, as if of old it was intended that the Campbells should not be without matter for a feud. Witness the late trial for succession to the Earldom of Breadalbane, between Campbell of Glenfalloch and Campbell of Boreland. When Charles the Second created the Earldom, remainder was left to any of the sons of the first Earl the latter chose to nominate; then to issue male, then to heirs male, finally to heirs whatsoever. The first Earl passed over his eldest son, and named the second as heir to the title and estates. Subsequently, these have gone through most of the "remainders," till, at the death of the last Earl, the "heirs whatsoever" presented themselves in tenth cousins; and as Campbell of Boreland could not prove that the grandmother of Campbell of Glenfalloch was no better than she should be, the latter (being a trifle nearer in blood) won the trial, earldom, and 50,000*l.* a year.

Thus the Campbells of modern times refer their disputes to the arbitration of the law; and when

they die are buried in honour, not as the Campbells of Lochmill were wont to be, with hundreds of angry men in arms, with lashings of drink, and sometimes forgetfulness of the corpse on the part of the mourners.

MR. E. TINSLEY.

We have to notice the death of the younger brother of the firm of "Tinsley Brothers," the well-known publishers. Within half an hour of his decease, Mr. E. Tinsley was energetically at work, as was his wont, at his desk. "Tinsley Brothers" represent a new firm, the founders of which commenced in a humble way. Their ambition to rise was helped by opportunity. Miss Braddon's novel, "*Lady Audley's Secret*," had been declined, or, at least, not accepted by another house, when Mr. William Tinsley, now the only representative of the firm, hearing that the novel was in the market, recognized the prize, and suggested the purchase of the book—which became their property for the sum (we believe) of 250*l.* The result was fame and something more substantial to the author, and a little fortune to the partners. Mr. E. Tinsley now built a country residence at Putney, called it Audley Lodge, in commemoration of this venture, and, after a few years of enjoyment, has died at the early age of little more than thirty.

MR. E. SHERMAN.

A man older in years and once of considerable importance has also departed. "Mr. Edward Sherman, of the Queen's Hotel," is not in itself an announcement to arouse general sympathy. But the Queen's Hotel is the polite form given, since railroads upset the coaches, to the old Bull and Mouth, in St. Martin's-le-Grand, where the ancient inn first set up its testimony to the value of the Tudor victory in Picardy, as the "Boulogne Mouth," or harbour. Mr. Sherman was the great coach-proprietor. He has died at the age of ninety. The rail threw him off the road, on which he saw as many changes as most men. For him the world was turned upside down; but he scorned to die of grief of it, and lived on till he had reached the stage of the last ten miles towards the hundred. Mr. Sherman was born when George the Third was young, and people of condition, but small means, travelled by the waggon. The old coach-proprietor's body can be carried by rail to the Great Northern Cemetery in as many minutes as it took days (when he was young) for the coaches starting from the old Bull and Mouth to reach Edinburgh.

MR. S. TENNYSON.

In the person of Mr. Septimus Tennyson, who died at Cheltenham yesterday fortnight, the world has lost a man of another stamp. He was one of what may be called the singing brothers of the Poet-Laureate—all singers like himself, but not in the same perfect degree. Mr. Septimus Tennyson was a singer without a public, but not without troops of friends, in whom he found ample compensation for lack of a wider circle.

GENERAL MOURAVIEFF.

Perhaps the best, or the worst, known name of those whom Death has gathered to his inevitable harvest abroad, is that of General Mouravieff, of Lithuania. He is to be carefully distinguished from Mouravieff of Kars. The former seems to have been a man who was always called in to do work from which other men recoiled. Mouravieff was the crusher of sedition, which implied no mercy to man, woman or child. When he had crushed out the last rebellion in Lithuania, all those who had survived the terrific process were compelled to do him honour on the festival of St. Michael, that saint having the humiliation of bearing the name which had been conferred on Mouravieff at his baptism. They were forced to present him with images of St. Michael, bearing the inscription, "Thy name is Victory!" and they had to found a church at Wilna, in his honour,—the honour of the executioner of the foremost heroes among the Lithuanians. The unwilling builders of the church to the modern "Archangel," will not have the opportunity, though they might have the will, to take vengeance on their great oppressor, as a Spanish community once did over the grave of their lately deceased tyrant. On his monument they inscribed the words, "Here lies

one who, for us and our salvation, went down into hell!"

HERMAN GOLDSCHMIDT.

We have notice of the demise of an utterly different man, in Herman Goldschmidt, an amateur astronomer of some note, who recently died at Fontainebleau. It is curiously said of him:—"Though only an amateur in the science, he has discovered fourteen telescopic planets, and the only instrument was a common opera-glass." As we are reversing everything, even red-hot shot is giving way to chilled projectiles, perhaps opera-glasses are found superior to astronomical telescopes. But fourteen planets brought into sight by Mr. Goldschmidt by a common opera-glass!—what can one say to it but, as the Irish gentleman said who was told that St. Patrick had crossed the ocean, seated on a millstone, "I can't deny it! He's a lucky fellow."

M. LÉON GOZLAN.

To French novel and play readers the name of the late M. Léon Gozlan will be better known than that of M. Goldschmidt. Had he lived till yesterday (the 21st) he would have completed his sixtieth year. The ruin of his father, a shipowner, at Marseilles, threw young Gozlan on the world, in his mere boyhood. He neither lay where he was thrown, nor rose merely to stand still. He challenged Fortune in various quarters, but she would not reply; and he even became a bookseller's assistant, in order to get within the literary circle of which he longed to be a member. The opportunity came to him in 1828, when he was first engaged on the press; since which time, for nearly forty years, he has been one of the hard-working but successful authors of France. His romances and plays are numerous; but one of his most attractive works, to our thinking, is his 'Châteaux de France,' particularly the charming volume devoted to Rambouillet,—a locality which has undergone several changes since Léon Gozlan chronicled with wit, grace, spirit, and learning, all the changes that brilliant place had gone through down to the time of his writing.

MR. BROWNSMITH.

We would fain close this list, but shadows of other citizens for the silent city continue gliding by. From out the musical circle passes Mr. Brownsmith, the well-known organist, and next to him one skilful hand in a line of art which has itself almost ceased to exist—

MR. H. C. SHENTON.

Mr. Henry Chawser Shenton, the historical line engraver, died suddenly on Saturday evening. He was a pupil of Charles Warren, and one of the last of the celebrated series of engravers in the pure line style. That style may be said to have begun with Sir Robert Strange. Continued by William Sharp, Charles Warren, James and Charles Heath, Richard Golding, Shenton, John Henry Robinson, Lumb Stocks, George T. Doo, and other eminent men, it has created the modern English school of this art, which takes its place at least equal in rank with that of any other country. These observations apply to the engraving of figure subjects. Line engraving as a distinct art has in the present day almost ceased in England; it is being supplanted by styles more easily executed, more mechanical, but not more beautiful. Of the little band of this series of eminent line-engravers but very few remain, and as one by one passes away, the number is not recruited. The best of Mr. Shenton's larger works are probably those he did from Mulready's pictures. The most widely known are perhaps his later plates engraved for the Art-Union of London. Mr. Shenton was born in 1803, at Winchester, but his family was originally from Barwell, in Leicestershire. Latterly, owing to a failure of his sight, he was not able to practise his profession. He was a man of remarkable amiability, and entirely devoted to his art.

MR. TELBIN.

By a death as sudden, Art loses a hopeful son in the person of Mr. Henry Telbin, whose father has been so long and so honourably known in London. On the 5th inst. the young artist was on the summit of the Wasifuh, in Switzerland, engaged in taking a sketch of the Uri-Rothstock. The Wasifuh is a lofty rock rising perpendicularly out of

the lake opposite Grütli. The Axen road winds round it in the boldest curves. Mr. Telbin was resuming a seat (placed too near the edge of the precipice) from which he had just risen, when his foot slipping, he was precipitated over the rock headlong into the lake. All efforts to recover the body have hitherto proved fruitless.

"POOR PLAYERS."

THE Council of the Royal Dramatic College have published the result of the poll which was recently taken for the admission of two female and two male candidates into the College. The details are not without interest, nor without their touch of tenderness. There were five candidates of the first-named class. The two "ladies," as they used to be called in their palmy days,—and why not now, though the home of one was in a back street in the Borough, and of the other in Broad Court, Bow Street?—the two successful ladies, then, were Mrs. Anne Strickland and Mrs. Norman. The first was on the stage—beginning at Sevenoaks, in 1836, and ending at London—only eight years ago, since which period she has been suffering from one of the most painful diseases to which human nature is subjected. It is different with the other lady. More than half a century ago, when she was ten years of age, "in the days of the Regency," she was a bright little opera deity. Twenty-one years ago, Mrs. Norman ended her professional career at Sheffield; and now, after years of suffering from another terrible affliction, she finds a home, during the last act, down at Weybridge. "Loss of voice" is one of the grounds of candidature of Mrs. Leonore Bedford, now close upon seventy years of age; "old age and its consequences," pleads another lady, who first appeared at Peckham in 1814; and "severe injury to the spine" is pleaded by Mrs. Manders, who was playing but the other day at the Strand, and who is very favourably known.

For the two vacancies on the gentlemen's side, there were nine candidates. They were gained by Mr. Thornhill, an actor from his youth, till 1849, but disabled by defective sight, approaching to blindness; and Mr. Reynolds, an incapacitated player, of hard upon threescore years and ten. There is something saddening in reading of the condition of the unsuccessful candidates. There is Cornelius Gay, who made his *début* at the Sans Pareil (the *Sanspareil*, as the theatre which preceded the Adelphus to be styled) in 1815, and who, at the end of half a century, finds himself disabled by the triple calamity of loss of sight, of memory, and of strength. The high top-gallant of his old joy is subdued to such sad quality as this! It is as bad or worse with the others. One is in a Union, waiting till the scene changes; and there is here a G. Rowbotham, under mental and physical decay, asking for admission, after five-and-forty years of that hard work called "playing." Mr. Rowbotham, if this be he of the old English Opera House and Coburg Theatre, was one of the most gay and gallant actors on the stage; nobody rescued a damsel from distress with lighter grace or more airy recklessness than he; and they who remember 'The Bandit of the Blind Mine' will recall to mind how Mr. Rowbotham fought that terrible Mr. Bradley, and how he escaped upwards by the rope, after the malicious bandit had cut away the basket!

It is pleasant to think that, for a few at least of the old players who have been left out in the cold, the exertions of Mr. Webster and the benevolence of the public have at last found a home. In their halcyon days the players have ever exercised abounding generosity to their fellows in the shade. This was their characteristic from the earliest times. What Steele said of them later, yet a hundred and fifty years ago, is true of them now:—"You shall find in them," says Mr. Bickerstaffe, (substantially, if not literally,) "a wonderful benevolence towards the interests and necessities of each other." That is a noble testimonial; and those who once helped one another, deserve in their need a tender helping hand from the public;—and this they now possess, thanks to that public, and the public's "good and faithful servant," Mr. Webster.

DEPOLARIZATION OF THE NORTHUMBERLAND.

15, Clarendon Gardens, Maida Hill, Sept. 17, 1866.

I beg leave to reply to the letter of Staff-Commander Evans, inserted in the last number of the *Athenæum*, with reference to the depolarization of the Northumberland. I quite agree with Commander Evans in the opinion, that "as everything connected with the correction of the deviation of the compass is not only of scientific interest, but of vital practical importance to the mercantile as well as the royal marine, it is incumbent on those whose duties enable them to speak with certainty not to allow erroneous statements on this subject to pass without correction." As Commander Evans appears to be labouring under some misapprehension, I trust you will allow me to make the following quotation from my written communications, which accompanied the tracings of the magnetic lines before and after the depolarization of the bow and the stern of the Northumberland. The experiment was confined to the *external* effects of the polarity of the hull, because "the sides of the ship are at present encumbered with chains, pulleys, ropes, barges, &c. The ship has to be completed and the compasses fixed on board, and the sides rendered free from all obstructions, before I can operate on the main stringer plates from end to end, to make the compasses on deck to act free from deviation." It will, therefore, be observed that the deviations referred to by Commander Evans cannot be corrected until the sides of the vessel are completed. It must be borne in mind that the iron with which a ship is constructed is not annealed or soft made iron, which would allow a magnetic current to pass through from end to end with the facility of a telegraphic wire. No; the iron is hard, and requires to be depolarized like a steel bar; therefore the sides of the ship, which act on the compasses, must be made free from all obstructions, so as to allow the electro-magnets to pass rapidly along them from bow to stern, to destroy the magnetic influence of the hull on the compasses on board.

Such an important subject should not be left to the consideration and the mere opinions of individuals, but be investigated and the experiments made and tested on several iron ships, by an independent committee, duly appointed for that purpose. The members of such a committee need not trouble themselves with the science of magnetism, but simply select any iron vessel having strong polarity, and place her in such a position as would indicate the maximum deviation:—a direction from east to west in vessels built north and south. Then observe the deviation of the compass, and pass the electro-magnets on both sides rapidly along the main plates from end to end, until the compass rests correctly on the meridian, and finally swing the ship round. If the operation be carefully done, the compass will act correctly, and be no longer disturbed by the magnetism of the hull. Such an experiment would give ocular demonstration of the result, and would necessarily bring the subject to a practical and unquestionable issue. In these days of iron ships, when it is universally admitted that the errors of the compasses are becoming more and more serious, a maritime nation like ours should bestow more attention upon this subject, and undertake experiments, not only for proving how our iron-clad ships can be destroyed, but also how they can be safely navigated by their compasses to ensure the preservation of life and property on the ocean in time of peace.

EVAN HOPKINS, C.E.

VICTORIA, OR THE ARMENIAN QUEEN OF ENGLAND.

Smyrna, 1866.

The principle of nationalities is one which is regarded as quite modern in politics, but it has been long worked by the Greeks. From the time of the conquest of Constantinople they never ceased to persuade themselves that their loss of empire was temporary and must soon be recovered, nor did they ever desist from conspiracies and endeavours for its restoration. This opinion they pertinaciously impressed on Western Europe, and they worked on the Christian nations of Roumelia to join in a league for union among themselves and

the expulsion of the Osmanlee. At least a century ago, if not as early as the beginning of the last century, the scheme was well organized and almost ripe. Step by step they aroused the most inert, and communicated to every one the faith which they had believed for fully three centuries, that the sick man was dying, the Osmanlee dominion was about to fall, and each nation would have its own. Two hundred years ago this faith was propounded in England, and it has never wanted disciples here, while these have credited, as the Greeks propagated, that the restoration of the Greek empire was imminent.

Meanwhile, nationality was working itself out logically, and by the time the Greek frontiers had achieved a further portion of political power and independence, the other nationalities set to work, each on its own foundation, shelling off the Greek varnish and polishing up the native material. Hence by the time the Greeks ought to have congregated the tribes under their own domination, there had been set up Servians, Wallachians, Bulgarians and Armenians. So, too, each worked out in his own shape the creed of the sick man. While the Greeks had arrived at the result that the Greek empire was the one to be restored, the Wallachians looked for the restoration of the Rouman empire, the Servians of the Servian, the Bulgarians of theirs, the Armenians of the Armenian empire, and the Albanians of as great a dominion as those of Alexander, Pyrrhus and Scanderbeg. Each is to have his own empire, and enslave the others; and the Osmanlee, who has been so many centuries dying, breathes new hope from the weakness and dissension of all these nations, mixed, interwoven and entangled with each other. He comforts himself with his present widely-extended sway, and cherishes the glory that his race has ruled from China to the Danube, and, Inshallah! if fate so ordain, it may rule again.

Among the many candidates for the empire of the East, the Armenians, who are the quietest, are none the less steadfast; they do not, like the Greeks, carry on a literary propaganda to persuade the outer world that they are the rightful heirs; they content themselves with building up their own faith. Few suspect them of such aspirations; a French author styled the Armenians the Quakers of the East. The Greeks are persuaded they will make docile subjects, and are eager to impose the yoke. The Russians are content to encourage their trading operations and stir up their religious dissensions, and the Turks never dream that the sheep they have been used to scatter, cherish hopes of driving the shepherd and his dogs. The Armenian is the Cambr-Briton of the East; his is the most ancient and glorious nation in the world, his the most ancient and most precious language; its harsh and uncouth forms are to him thorns that preserve the rose of this treasured inheritance to shed its perfume on the Haik, and to deter from it the stranger. To admire this glorious tongue, which—and not the Welsh, or the Hebrew, or any other so pretended—as the primitive one spoken when the Ark touched on Mount Ararat, is the way to the Armenian's heart.

In this language, further protected by a special alphabet, which no one but an Armenian can read without blinding himself, are preserved, as he is fully satisfied, the most ancient records in the world, written before bards had learnt to spell. When critically examined, these records are a very small residuum of what, according to possibility, might have existed, though there are sceptics who doubt if Armenians had either letters or books before the time of Moses of Kherene. In this volume, nevertheless, are preserved sufficient legends to foster the self-consequence of the Haik, and to maintain him in the remembrance of his pristine glories. These sleek-coated gentry, supposed to be absorbed in money-making and selfishness, are not unmindful of fame. The *bakkal's* shop-boy bears the name of some ancient king of Parthia or Armenia, attesting the adhesion of his parents to the national faith. When the Armenians established a masonic lodge under English auspices, they named it Dekran. This is the Tigranes of the classics.

Difference of religion makes no difference in

this respect. Gregorian, Roman Catholic, or Protestant, the Armenians are equally national, and this bond of union enables them on occasion to sink sectarian distinctions. The Roman Catholics have, to some extent, profited by this peculiarity, and played upon it; for the Mekhitarists, their celebrated propagandist order, have—from their presses in Venice, Vienna, and Paris—poured forth many a contribution to the stock of national letters and vanity. Young Armenia eagerly reads these publications and reprints, and Old Armenia takes the contents on credit, at a high premium.

Europeans are not generally familiar with the Armenians. They have a school-bred sympathy for those they look upon as descendants of the ancient Greeks, and pay little attention to the other Christian inhabitants of Turkey. There is a spirit of independence about the Armenians which does not lead them to be over-ready in making advances to strangers. For my own part I like the Armenians. My little knowledge of their language overcomes the reserve of my acquaintance, and I have found many topics by which to acquire their sympathy. The fact of their predilection for their nationality early attracted my notice.

A few years ago I published some remarks on that passage in Gibbon where, speaking of Basil the Macedonian, he says that perhaps even now the blood of the Emperors of Constantinople flows in the veins of the Bourbons. I have often been surprised that one so practical as Gibbon so narrowed his view of an interesting episode. If the blood of Basil the Macedonian flows in the veins of the Bourbons, so must it in those of the Princes of England and the gentry of this island and of Europe. It is a pedigree which unites the living with far antiquity, which links history and mythology, spreading far beyond the limits sketched out by Gibbon. If Basil were descended from the family of Constantine, so was he from that of the Marcelli, the Cornelli, and the Julii; establishing a connexion with the historical Gracchi and the legendary gods of Rome.

It is, however, the Arsacid descent of Basil which affords most scope for the genealogist. The Arsacid Kings of Armenia being reputed descendants of Artaxerxes the Longhanded, King of Persia, we are led first to early history, and through the regions of mythology to high Olympus. Not only are we brought into neighbourhood with Cyrus, but with Cressus, King of Lydia, with Gyges, with Candaules, with Omphale, with Hercules; and so we ascend to great Jove himself.

I have pursued the subject far enough for the purpose, and I cannot pursue it farther for want of books. With such an idea in my mind, it may well be believed that I have sometimes talked of it with my Armenian friends, and it has fructified among them.

There has just been presented to me, by the author, a thin but handsome duodecimo, with gilt edges, printed in Smyrna, and having for its Armenian title, "Veegdoreea"; but as it is printed in Armenian and English, it bears also:—"Discent (so printed) of Her Majesty Victoria, Queen of England, from the Arsacid Kings of Armenia." The author is Mr. S. Mirza Vanantetzie, one of the dragomans of the Prussian Consulate—a gentleman of considerable attainments.

As Mr. Mirza is writing in a language foreign to him, and as the difficulties of printing in Smyrna are considerable, there are many defects in carrying out the plan; and it is from no motive of disrespect, but as preserving the quaintness of the original, that in some cases the original orthography is left unaltered.

Mr. Mirza begins by recording the sufferings of the Armenians at the hands of the Persians in the time of Leo the First, Emperor of Constantinople. He recites, "Two princes of the Arsacid house, named Ardaban and Cazric, two brothers, set off for Constantinople in 471, and were received in princely fashion and honour by the Emperor. Ardaban had married the daughter of the great Vartem Mamigonian, one of the most celebrated Armenian heroes." He traces from these Basil, whom he gently places on the throne of Constantinople, to begin a career of glory. "At this day history can say that few kings reigned over Greece

at Constantinople like Basil the First; the Armenian Arsacid."

He proceeds to say that "Basil the First was crowned by Ashod the First, Paerodouny, king of Armenia, because the family of Paerodounies only had the right of crowning the Arsacid kings, and as Ashod the First was a Paerodouny and Basil the First an Arsacid, he desires to be crowned by him, sending a special ambassador with many gifts and valuable presents." Where Mr. Mirza found this fable I do not know, as he does not quote his authorities. Moses, of Kherene, states that the family Paerodouny had this prerogative of crowning the kings of Armenia; but the present application must be of very modern invention. Mr. Mirza says nothing about the coronation of the other Armenian kings of Constantinople. He gives glowing accounts of the descendants of Basil and of their alliances with the Armenians. Mr. Mirza states boldly that Constantine Porphyrogenitus, in his history of Basil, his grandfather, "says clearly he was an Armenian, descended from the Arsacid house, and is the most exact and authentic of any." "In his sixteenth year his father-in-law (Romanus, the First Armenian) dethroned him, in 919." So he goes on down to "Constantine the Eighth, the true patriot and faithful son of Armenia, who died in 1028."

There must be a quiet chuckle at the contemplation of the "Armenian" kings reigning over the Greeks from 866 to 1028. The Greeks flatter themselves the Armenians sigh for their transfer from the yoke of the Osmanlee to that of the Greeks. The lion's version of the picture is different.

Mr. Mirza is not satisfied with this. He takes in hand another political enemy, and places him under the rule of the Armenian kings. At present the Russians hold much of Armenia in thralldom. Mr. Mirza boldly begins, "Branch of Russia,"—but this he does not carry on far. Then comes the "Branch of France," from Henry the First to Philip the Fourth.

Now for the "Branch of England," to which the marriage of Elizabeth of France to Edward the Second gives rise. From this time he embraces all the kings of England, giving a short sketch of the history of each, in which Queen Bess comes in for a good share, not forgetting "amongst others the immortal Shakespeare," whom, however, I must own I cannot find in the corresponding Armenian text, where I was curious to seek the homonym of Shakespeare. George the Fourth "caused numerous laws to be passed against the liberty of the press." "In the time (of William the Fourth) parliamentary reform made great progress." "On the death of William the Fourth, Her Majesty Queen Victoria ascended the throne, and married the virtuous and most beloved Prince Albert-Franz-August-Carl-Emanuel." "In December, 1861, Her Majesty lost her Consort, Prince Albert, and till the marriage of the Prince of Wales in March, 1863, remained in almost total seclusion. She subsequently gratified the people, who entertained for Her Majesty a most profound respect and affection, by again appearing in public. Her Majesty became accomplished in music and languages; a knowledge of the Sciences, particularly botany, was afforded her."

In the tables at the end of the work is included, "I. H. M. Victoria, Queen of England, descended from the Arsacid kings of Armenia;" and then come all the royal family.

Such is a brief sketch of this curious book, which will be seriously conned by many a member of Young Armenia, and turned to profit for the good cause. Who knows but already a design is formed for offering to Alfredaki, Duke of Edinburgh, the throne of his ancestors in the great empire of Armenia?

HYDE CLARKE.

OUR WEEKLY GOSSIP.

Lady Herbert of Lee will present to the public, towards the close of the year, a work which will show her experiences of travel and the fruits of her observation in Spain. While one distinguished lady has been collecting material for a volume abroad, another has been dealing with material at home, and is about to instruct others how to deal

with it also. Lady Llanover, in short, is about to publish, for the instruction of both "high life" and "below stairs," a practical cookery book. The words, "Nourrie dans le Sécail, j'en connais les détours," do not apply to the author; but her experience is great, although she was not born to it. The above two works will come from Mr. Bentley's house.

Mr. Swinburne, it is said, is preparing a reply to those critics who have marked and reproved the faults in his 'Poems and Ballads,' for which work a new publisher has not yet been found. If Mr. Swinburne's reply be in good metrical form, void of the offences, the general censure of which elicits the alleged forthcoming answer, the public may be congratulated; and, in the result, we hope, the poet too. It may win back for him the public esteem which he so lightly forfeited, for the time. It is for him now to win or to lose the future.

A translation of the Olynthiac Orations of Demosthenes has been issued by the Rev. T. Mac Nally, a college tutor, in Trinity College, Dublin. Demosthenes is read for the Hilary Examination there by the younger students. Does not a translation, however well executed, by a college tutor, look like "facilities for crib-biters"?

A new edition of 'Roby's Traditions of Lancashire,' long out of print, is announced by Messrs. Routledge & Sons.

The English poets who are about to appear in American editions of their works, are Robert Buchanan, 'London Poems'; Owen Meredith (a new volume), and the late T. K. Hervey, of whose complete works an edition will be published in America and England by Messrs. Ticknor & Fields.

M. Gustave Doré has done what he has never done before, illustrated the works of a contemporary author. He has selected Mr. Tennyson's 'Elaine,' for this purpose, and all the designs will be engraved on steel. The artist himself hopes that the work will be a monument to the poet as well as to his own powers. The illustrator's brother says, "Mon frère a fait cette fois-ci le grand succès qui fera descendre son nom à la postérité." It will probably be one of the most superb books ever published. Messrs. Moxon & Co. are what Jacob Tonson would have called the "undertakers."

The American General Lee has two works on hand. 'A History of the Campaign of the Army of Northern Virginia, from its Organization to its Dissolution,' and a new edition of a work by his father, the distinguished soldier, Henry Lee, 'Memoir of the War in the Southern Department of the United States.'—Mr. F. Moore announces 'The Women of the War.'—Turning from echoes of war to tones of the lyre, we hear of the forthcoming poem, 'The Flower de Luce,' by Longfellow, which, with his translation of Dante, will appear during the autumn.

We learn that the state of Dr. John Brown's health is much improved, and that he is about to resume his professional duties. This will be gratifying news to all his friends.

An example of how truth may be converted into inaccuracy, is afforded by the following "fact," as Miss Edgeworth loved to emphasize her stories. A. meets B. in the street, and inquires after the health and whereabouts of C. "C. is travelling in America," replies B. "He is now (I am told) at Utah."—"Strange variety in life that," rejoins A. "I should never have expected to hear that C. was a tutor!"

Mr. Murphy once gave a dignity to almanac literature by making a lucky guess. Lord Portarlington has been attempting something of the sort in Ireland. He has been forecasting the weather, and Irish farmers have suffered by trusting to the peer's predictions. One of the smarting victims thus writes to the editor of the *Dublin Evening Mail*:—

"Sir,—Can those farmers who believed in Lord Portarlington, and, relying on his arrangements for fine weather, did not get their hay into haggard, maintain an action against his lordship for 'deceit'?"

"A BELIEVING FARMER."

—The Complete Letter Writer will hardly be complete without this sample. At all events, Lord

Portarlington does not appear to have been so "weather-wise" as the present Earl of Stamford and Warrington, who, in 1859, predicted the extraordinary weather of 1860, and proved himself a truer prophet than the eminent meteorologists who were not on the turf.

The Brechin Town Council, being applied to by the Local Secretaries of the British Association at Dundee, to support the meeting of the Association at the latter place, next year, has been thrown into considerable agitation. The Provost said the Secretaries were looking for money; and a member of Council declared that the Association propagated nothing but infidelity; and another snubbed "Groves"; while a third thought the "thing" would be ultimately put down. Altogether, the call for money was answered by a cry of *look to the faith and your pockets!*

On Saturday last a meeting was held at Newport, in the Isle of Wight, for the purpose of forming an Isle of Wight institution, and founding a museum in Carisbrooke Castle. A project of this kind was started some fifteen years ago by the late Sir Charles Fellows, who with the aid of the late Prince Consort contemplated a scheme of the same kind. On this occasion Sir John Simeon took the chair, and was supported by Mr. Pritchard, President of the Astronomical Society, Thomas Webster, Esq., Q.C., of London, and Dr. Lankester, of London. Resolutions were passed proposing to obtain the patronage of Her Majesty, and also her sanction for calling the collections to be placed in Carisbrooke Castle the Albert Museum. It is proposed to confine the Museum entirely to objects connected with the natural history and antiquities of the Isle of Wight.

The Monthyon prize for virtue is a familiar matter. It was never better bestowed than on the old Porte St.-Martin actor, Moissard, who out of his scanty salary furnished the means of living to the destitute widow of an old fellow-player. The method, if we may so speak, is about to be extended. The Imperial Commission of the Paris Exhibition, of 1867, offer ten prizes of 400*l.* each, "in favour of the persons, establishments, or localities which, by a special organization or special institutions, have developed a spirit of harmony among all those co-operating in the same work, and have provided for the material, moral and intellectual well-being of the workmen." Twenty "honourable mentions" will solace the first score who come within reach of, but do not grasp, the prize. Then, one grand prize of 100,000 francs (4,000*l.*), as much as the ten put together, is offered for competition "to the person, establishment or locality, distinguished under this head by a very exceptional superiority." Claimants must assert themselves before the 1st of November. The International jury (three jurors, as yet unnamed, are assigned to the United Kingdom) will meet and decide on the eligibility of the claimants for admission to the competition on the 1st of December, 1866.

Dr. De Briou, of Paris, has succeeded in producing an enamel paint, made from india-rubber, which, though of film-like consistency when applied to iron, renders it absolutely proof against atmospheric action. The invention is thought highly of by the Academy of Sciences.

In a communication to the Academy of Sciences M. Faye states that the physical constitution of the Sun is, in all probability, a gaseous mass, subjected to very great pressure and an enormous temperature.

Prof. Davanne has laid before the Academy of Sciences the results of his investigations into the causes of fruit becoming mouldy. Ripe fruit, properly speaking, does not become mouldy, but perishes by withering; unripe fruit, on the contrary, is attacked by two kinds of fungi—one, *Mucor mucedo*, which produces a black mouldy efflorescence; the other, *Penicillium glaucum*, which occasions green mouldiness.

Besides Monte Casino, orders have been given by the Italian Government that the following monasteries shall be preserved intact: San Marco at Florence, famous in connexion with Savonarola

and the frescoes of Fra Angelico; La Cava, or La Trinità, between Naples and Salerno; San Martina della Scala, near Palermo; Monreale and the Certosa, near Pavia. All suppressed monasteries are to be appropriated, as far as possible, to the purposes of public schools, hospitals, poor-houses, infant asylums, or other beneficent purposes.

According to accounts from Australia, the alleged discovery of the remains of Leichhardt turns out to be unfounded. Mr. McIntyre, the leader of the expedition, now on Leichhardt's route, died on the Gillott river a few months ago, after a brief illness. He had crossed Australia, and at Burke Town, on the river Albert, he caught a fever which proved fatal. Mr. Sloman is at present in charge of the expedition, and awaits instructions from Melbourne.

Mr. Murray will do well to add to his account of the interesting church of St. Mellion, near Saltash and Callington, Cornwall ('Handbook for Travellers in Devon and Cornwall,' 4th edition, revised), a more correct account of that building than the work contains. There are several curious monuments: one, a brass to the memories of Pether Coryton, and Jane his wife, the former of whom died in 1551; the space for the date of the decease of the latter has not been filled up; hence, as is not uncommon, it is evident that no one took pains enough for the purpose so desirable, and that the monument was placed in her lifetime, probably by herself, with the intention that no such hiatus should occur. The most interesting characteristic of this memorial, which is now placed against the external wall of the north aisle, near the east end, is in its retaining three shields of arms, with their original emblazonry in enamel. Beneath the principal effigies are inserted, in the ordinary manner of male and female groups, the kneeling representations of twenty children, seven daughters and thirteen sons. The gentleman is dressed in a suit of armour, which is strangely antiquated for the date of the monument; both effigies are undeniable portraits. Whatever might have been the case when the Handbook was published, there exists in this church only a helmet, banner-staff and sword, not "helmets, spurs, swords, gauntlets, and pennons," of the Corytons or others. Close to this memorial stands a high-canopied tomb, of stone and marble, of William and Elizabeth Coryton (died 1651, 1656), whose effigies kneel before a faldstool that is placed between them; and are remarkably worthy of notice on account of the costumes they display. In respect to the armour of the gentleman, he wears, instead of taces, a perfect apron of steel, not unlike that of a fashion which prevailed long before his time; the lady has a close coil on her head, descending to her shoulders. Here, again, are portraits of unexceptionable intention. It is noteworthy, not only on this tomb, but on that of another Coryton and his wife, which is near to it, and of similar character but inferior execution, that between and above the *vis-à-vis* figures is a little bracket, inclosed by the central rising arch of the architectural portion of the design, and supporting statuette which, if not actually intended to represent the Virgin and Child, are evidently, in respect to their position on the monument and attitudes, derived from such figures, of much more ancient date than theirs, and of severer style in design than the larger accompanying portraits. These minor figures have something of the look of those semi-Pagan allegories of Charity which were not uncommon at their date, but are obviously derived from the Virgins and Children of the *rococo* period; they may be really what one may call disguised Virgins and Children on the tombs of adherents to a faith which might not be acknowledged. The third monument is to the memories of Sir William Coryton, Bart., and Dame Susanna, his wife (1711, 1695), who kneel as before stated, and are very late examples of that attitude, if not the last which are known to us. There is something comical in the insolent pride of Sir William's expression; his portliness and provincial hauteur were given by the sculptor with what was either the most perfect simplicity or the keenest satire. The baronet's costume comprises a huge, full-bottomed wig, the largest of lappelled coats, buttoned by the

biggest of buttons on one of the biggest of stomachs. He was evidently what Cowper styled an "abdominous" man. His wife is comparatively meek and small, but not without pride of bearing; both heads are outrageously huge for the bodies. Both figures retain extensive traces of colouring, obviously original, and not unbeautiful; that of the lady displays rich foliage of yellow on a blue ground.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Clarkson Stanfield, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt—J. Phillip, R.A.—T. Faed, R.A.—J. Lewis, R.A.—Egg, R.A.—Frith, R.A.—Rosa Bonheur—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersgill, R.A.—Calderon, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Naeumy—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Faed—Frère—Ruiperez—Brillouin—Liddell—George Smith—Duverger, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—George Buckland's Musical Entertainment, entitled "The Castaway; or, the Unlucky Cruiser, commonly called Cruise."—Pepper and John's Wonderful Illusions, The Cherubs floating in the Air, and Shakespeare and his Creations, with F. Damer Cape's Recitals—Lecture on and Exhibition of the Prussian Needle-gun and other Breech-Loaders.—Dugway's Indian Feats.—Matthews's Magic—Lectures, &c.—Open from 12 till 5, and 7 till 10. Admission, 1s.

SCIENCE

Vivisection: Is it Necessary or Justifiable? Being two Prize Essays published by the Royal Society for the Prevention of Cruelty to Animals. (Hardwicke.)

Two years since we had occasion to notice the action of the Royal Society for the Prevention of Cruelty to Animals in regard to experiments upon living creatures; and again we are compelled to lament that the directors of an association which has rendered valuable service to the cause of humanity should have commenced an agitation which is unjust to the followers of physiology, and may prove injurious to science and those interests which it is the special aim of physiological inquiry to further. Since our last expostulation the directors of the Society seem to have modified their views on the subject under consideration; and they are at pains to set themselves right on points where they conceive their conduct to have been misinterpreted. They no longer bring baseless charges against the system of our medical schools; and, instead of directing a general accusation of inhumanity against the entire body of our medical students and professors, they expressly limit their censure to operations which all enlightened physiologists unite to condemn. "This Society," observes the secretary, adopting a tone widely different from that which provoked our censure in past time, "has, nevertheless, been careful to draw a wide distinction between the humanity of a man who, in pursuit of knowledge for the alleviation of human maladies, has unwillingly, and with much hesitation, resorted to experiments upon animals after he has exhausted every other means of inquiry,—and the man who, for the gratification of cruel passions, has submitted an animal to undeserved sufferings. It would be unjust not to make this distinction; but we are bound at the same time to say that it is impossible to discern much difference between the reckless vivisector and the reckless drover, or other heedless, hardened, cruel man; and the Society has, therefore, during many years laboured to bring the conduct of these scientific offenders under the reprobation of public morality." It is at first difficult to believe that this is the language of the same philanthropist who, under the erroneous impression that animals were regularly slaughtered in the lecture-rooms of our hospital demonstrators, and that our physiological students were accustomed to repeat in private the barbarous acts perpetrated by their teachers before assembled classes, formerly wrote, "Is it true that almost daily an English 'Majendie' is

laying bare the roots of a poor dog's vertebral nerves? Can we show that our medical students do not 'steal dogs and entice cats in their lodgings, and repeat upon them the experiments they have witnessed the day before?' But though the agitator thus withdraws from his original position, and with more prudence than success endeavours to persuade retentive memories that his "Society has never set itself to denounce physiologists or their practices without discrimination," he still encourages the public to think that under the guise of scientific investigation some of our physiologists are habitually perpetrating atrocious acts of inexcusable cruelty. Where are these reckless vivisectors who, "for the gratification of cruel passions," inflict hideous tortures on unoffending creatures? Where are we to look on English soil for any considerable number of the "scientific offenders," whose misdeeds are represented by Mr. Fleming as a sufficient reason for urging the legislature to put restrictions on physiological inquiry, and to enact measures based upon the assumption that if our eminent surgeons and physiologists are not necessarily ruffians by nature, it is highly probable they will act like ruffians unless their movements are watched with jealousy and circumscribed by penal provisions? Knowing intimately the ways and manners of our men of science, as well as of our scientific schools, we are satisfied that, so far as London is concerned, such offenders are as imaginary as the medical students who, according to the same witness's assertions made two years since, found music in the cries of tortured birds and the screams of mutilated cats.

At a time when the officers of the Society were bent on carrying out their crusade against evils that do not exist, they offered a prize of 50*l.* for an English essay on those various experiments which—for the sake of a good cry at the expense of perfect truth—they were pleased to group together under the misleading title, "Vivisection"; and now we are presented with the fruits of their liberal offer,—a ridiculously bad essay which obtained the highest number of favourable opinions from the critics appointed to read and pass judgment on the papers sent in by competitors for the prize; and a decidedly able paper which gained the second place in the contest, and won so large a measure of judicial approval that it was deemed advisable to publish it as an appendix to the more fortunate though less meritorious treatise. Of these essays the longer and more honoured is the production of Mr. Fleming, veterinary surgeon of the 3rd King's Own Hussars, whilst the less distinguished comes from the pen of Dr. Markham, an accomplished physician, who has filled the chair of Physiology and Anatomy at one of our principal medical schools. That a veterinary surgeon, unknown in scientific circles, should thus bear away the bell from a physician of high character and attainments may occasion surprise to readers who are not acquainted with the ordinary action of the prize system when employed as a stimulant to literary production, or who omit to ascertain the names and qualifications of the gentlemen who consented to act as the Society's adjudicators. The fact, however, is likely to cause less astonishment when it is known that the board which decided on the relative merits of the competitors consisted of twelve members, more than one of whom have but slender claims to attention when scientific questions are under discussion. In justice to the agitators it should be observed that they did their best to get a more satisfactory body of jurors. Mr. Darwin, Prof. Huxley, Dr. Lankester, Prof. Marshall, and Prof. Simonds ab-

stained from accepting the Society's invitation to connect themselves with a movement which aimed at penal legislation against scientific inquiry. On the other hand, Prof. Owen and Dr. Carpenter consented to act as adjudicators. Whether Prof. Owen took an active part in the labours of adjudication does not appear; but Dr. Carpenter seems to have exercised all his personal influence in an endeavour to lead his companions to a just conclusion. If this eminent physiologist had spoken favourably of Mr. Fleming's production, the public would at least have had some grounds for satisfaction with the award of the judges; but on examining this "prize essay" Dr. Carpenter found it so ignorant, fallacious, and altogether unworthy of acceptance, that when a majority of his less scientific assessors had agreed to give it the prize, he felt himself bound, by prudent regard for his own reputation, no less than by concern for the welfare of the public, to declare his low opinion of the paper. Hence we are favoured in an appendix with his critical objections to the distinguished essay; and the effect of these incisive criticisms is heightened by the ludicrous insufficiency and bad logic of the replies with which the blunderer strives to cover his mistakes, and to insinuate that his censor is little more than a sciolist. At the outset of his attack against experiments, which he condemns, without reserve, as altogether unnecessary and unjustifiable, the veterinary surgeon observes: "The results achieved, however, looking at them from the most favourable point of view, be they valuable or otherwise, have cost an amount of suffering to sentient beings far beyond considerations of value and necessity, and which, when compared one with the other, fixes a perfectly just verdict of 'needless and cruel' against nine-tenths of the almost endless number of experiments performed by physiologists,"—upon which statement the author's judge remarks, "I entirely dissent from this statement. If we knock out of the existing system of universally accepted physiological knowledge, all that has been learned from experiment, and what experiment alone can reveal, we should go back to a depth of ignorance which must cause a most lamentable increase in human suffering, through the maltreatment of disease and injury which would be the result." Mr. Fleming rejoins with an assurance that he is in total ignorance of the discoveries to which Dr. Carpenter alludes,—the rejoinder of course implying that the positive ignorance is on the part of his censor. To a statement in the body of the essay that "Dr. Carpenter has but little faith in the truthfulness of the deductions of the experimenters," the Doctor, with lively astonishment at such a bold misrepresentation of his opinions, replies, "I must entirely disclaim the general inference which the author bases on a limited proposition; I go as far as any one in the importance I attach to anatomical investigation, and in faith as to the value of the 'experiments prepared for us by nature.' But the author ought not to ignore the explicit testimony I have borne to experiments in my chapter on the determination of the functions of the nerves." To this courteous protest against an unfair inference from a "limited proposition," the prize-essayist replies, "If the learned Doctor contradicts himself, I submit it is not my fault." To Mr. Fleming's words, "A host of minor vivisectors entered the lists, but the only valuable facts relating to this process were obtained from cases of accident or malformation in the human subject, as in those of Alexis St. Martin, Catherine Kutt, and that reported by Busch," Dr. Carpenter temperately replies, "One of the results now best established by experiment is, that the

secretion of gastric fluid is essentially independent of the eighth pair; but that it is temporarily suspended by its section, as by a shock to the nervous system. No observation upon such cases as that of Alexis St. Martin could have established that most important result." Thus convicted of a blunder on a question of fact, Mr. Fleming retorts, "If so, *cui bono*?" In reproof of this mode of dealing with scientific discoveries, Dr. Markham observes, in his excellent paper, "The electric telegraph was not invented by the discoverer of electricity, nor the locomotive by him who first learnt the elastic power of steam; but assuredly those discoveries were, in both cases, the germs of the wonderful modern applications of steam and electricity to the uses of man. To object to the experimental physiologist who has added a positive fact to our knowledge of the laws of life, that his labours are futile, because the immediate practical use of the fact in medicine is not apparent, is very much what they did who met the discoveries of electricity and steam with the usual objection of ignorance,—of what use are they? *cui bono*?" But enough of Mr. Fleming's efforts at self-defence, efforts which remind us of the itinerant lecturer on astronomy, who, on being convicted of ignorance by a village schoolmaster, replied, "Exactly, Sir; Herschel thinks so, but I don't,—that's just where Herschel and I differ." The utility of physiological experiments is just the point where difference arises between Dr. Carpenter and the veterinary surgeon of the 3rd King's Own Hussars.

In other respects Mr. Fleming's treatise exhibits the worst faults of prize-essay literature. Alike violent and illogical, it seeks to win a verdict on a false issue by inflammatory appeals to passion. Opening with a fierce denunciation of the barbarous usages of French vivisection, it describes with painful minuteness the manner in which the veterinary students at Alfort hack and torture worn-out horses, upon the assumption that surgical skill cannot be attained without a course of operative practice on living subjects. This picture of the ordinary proceedings at Alfort is highly coloured, though essentially truthful; but the pain which it occasions the English reader is caused to no better purpose than the anguish inflicted on the poor brutes whose maltreatment is unanimously condemned by the scientific world of England, and also by the more enlightened physicians and surgeons of Paris. For the enormities thus forced upon our notice we have no sentiment but abhorrence, and we sincerely trust that the public opinion of France will speedily put an end to the cruelties of a system which is a scandal to science and a blot on her fair name. But what argument can be drawn from these French atrocities in favour of penal legislation against English inquirers? "Courses of experimental physiology," says Dr. Markham, "are nowhere given in this country." Vivisection—in the true sense of the word—is a practice unknown as a means of instruction in the schools of London. What then are we to say of the writer who bases his demands for new legislation in this country upon evils which are peculiar to France? What can be said in behalf of an agitation which is rousing violent prejudice against a most humane and beneficent class of our own countrymen, because the horse-doctors of France are guilty of disgusting atrocities? Surely we have reason to express regret that a Society—which in past years has rendered the country much good service, and still exerts a wholesome influence on social morality—should confound French horse-doctors, who torture defenceless brutes for the sake of mere operative skill, with those enlightened inquirers amongst our

own people who, in the highest interests of humanity, make experiments on living animals for the sake of new knowledge. Noticeable also, as an illustration of the inconsistency of his main arguments, is the use which Mr. Fleming makes of previous teachers. In order that he may bring the pursuits of our humane and enlightened physiologists into odium, he quotes, as applicable to the followers of Hunter and Reid, the words in which Dr. Johnson expressed his disdain for certain "inferior professors of medical knowledge," whom he not unjustly stigmatized as "wretches whose lives are only varied by varieties of cruelty." So also, to show that the real interests of science are not furthered by reckless indifference to the sufferings of the lower animals,—a proposition, by the way, which no Englishman is inclined to dispute,—Mr. Fleming quotes a series of English physiologists who, by example as well as precept, expressed their warm disapprobation of a cruel use of the dissecting knife. He admits that the merciful instructions of these teachers fairly represent the tone of feeling prevalent amongst the chiefs of our medical schools; and yet he persists in his entreaty that our physiological investigators should be placed under the surveillance of the police. He asks that "the temporary right to experiment on living animals should be limited to a very few, and they should be men who are not only qualified by general scientific attainments for such a responsible and profound task, but by their humane and merciful characters." Having thus limited the right of scientific inquiry to a select committee of "humane and merciful characters," the law, according to Mr. Fleming's view of the case, should forbid these singularly "humane and merciful characters" to perform any experimental operation on a living animal in the absence of their associates. This scheme is recommended as merely a temporary arrangement, to be in force whilst public opinion is passing from its present state of suspended judgment to a unanimous disapproval of experiments which the writer declares to be utterly useless, and therefore altogether unjustifiable.

Differing widely from this unscientific enthusiast, Dr. Markham, in his closely-written and conclusive paper, draws the line between justifiable and unjustifiable experiments. Whilst he stigmatizes as unjustifiable "all operations on living animals performed for the avowed purpose of improving the surgical skill of the operator," and all experiments for the demonstration of ascertained facts, this able writer maintains that "experiments on living animals, performed with the object of advancing medical and surgical knowledge, and of thereby relieving human suffering or prolonging human life, are, under certain well-definable restrictions, justifiable." Besides showing the utility of the physiological inquiries, which Mr. Fleming condemns without reserve, Dr. Markham disproves the charges of cruelty which have been so recklessly preferred against our men of science, and points to the misapprehensions which are the moving powers of an unwise agitation against a class of public benefactors. The agitators assume that the number of animals yearly sacrificed to experimental inquiry is something prodigious; that the torture inflicted on these creatures is in all cases extremely acute; and that men of science are the only persons who are permitted by law to inflict needless pain on animals. "The peer or the peasant," observes Mr. Fleming, who may be regarded as a fair exponent of the views held by the sentimental declaimers, "if found guilty of exercising their savage and cowardly propensities, obtain a due and well-merited chastise-

ment; but the man of science has ever a number of pleas to urge on justice and humanity, no matter howsoever extravagantly he may indulge his whims at the expense of his suffering victims; and thus he escapes the punishment which is awarded to others. *It is only the scientific man, in fact, who is licensed to inflict pain on animals.*" The holders of such views are reminded by Dr. Markham that men of every grade of life between the two extremes of society, as well as the members of the two classes so antithetically grouped by Mr. Fleming, are in the daily habit of inflicting acute and needless pain on the lower animals; that the law permits, and even encourages, them to do so; and that of this vast amount of needless pain a large proportion is inflicted in the pursuit of pleasure or out of pure wantonness. The modes by which we kill animals for human food involve much pain that might be avoided, and the means to which the sportsman is indebted for his special pleasures are largely productive of suffering to brutes. "At all events," observes Dr. Markham, in this part of his argument, "he who follows the hounds, who preserves game, or handles a gun or a rod, or who approves of the same, must not venture to cast a stone at a physiologist. Let him be very sure that, in the preserving of game, in the trapping of vermin, and in the killing of game, infinitely more pain is inflicted on animals in any one year in this country than has been inflicted on animals by physiologists during the last century. . . . More than this, as all sportsmen know, out of every hundred head of game shot at, a certain percentage get away wounded—I might fairly call it 'vivisected'; and to get away wounded often means to die a painful and lingering death. When I consider these facts, I am satisfied I am quite within the mark if I say more pain is inflicted on animals by sportsmen on any 1st of September or 12th of August than is inflicted by physiologists during the whole year in this country." This is a point of view from which the promoters of a reprehensible movement against our men of science have omitted to look at the question in which they are so warmly interested. But now that the real state of the case has been put before them, it is to be hoped that they will desist from the course on which they entered without due inquiry. We are the more inclined to entertain this hope because circumstances have induced the Directors of the Society for the Prevention of Cruelty to Animals to publish Dr. Markham's Essay, which is a perfect answer to their erroneous assumptions.

FINE ARTS

A Handbook of the Art of Illumination, as practised during the Middle Ages. Illustrated. By Henry Shaw. (Bell & Daldy.)

Or works in this class the number is infinite, and the differences in their value are indescribable. Only costly exceptions occur to the rule that, in general, their merits do not equal their pretensions. Some were well written, by persons whose knowledge of illuminating was singularly small, and their acquaintance with Art itself next to none, yet who, by literary skill, contrived to eke out the matter in their possession, and to secure at least a popular acceptance for the results of their shallow craftsmanship. This is exactly what one would expect from experience in other ways of Art-literature, than which none other is so choked by charlatanism and pretence. Of Art it is truly said that there are far more writers than professors, and that men do not hesitate to employ technical terms in treating of it, their use of which shows their incapacity to deal with them and the subject, no less than their

audacious reliance on the ignorance of their readers. Thus, it was but the other day we had a so-styled critic employing the term "tone" in the sense which is proper to "tint," and speaking of a "yellow-coloured tone," a "dark-red tone," whereas he might as well have written "yellow-coloured music," or "dark-red singing." The term "*chiaroscuro*" is a pitfall to most of these sciolists; few of them understand its purport, even in the primary sense; not one in twenty writers who boldly venture upon it know that it may mean something which is far deeper than a simple translation of the syllables would render to the ear. In other cases of books on the art of illuminating we have had well-illustrated volumes with badly-written texts. Again, a few have combined with learned essays the taste of the critic and the technical triumphs of the artist; or, what is almost equal in merit, if not in value to those, texts that, with moderate pretensions, exceeded their claims to respect. To the superior class the book before us belongs.

Mr. Shaw is eminent for knowledge of the subject and skill in delineation. Long study has enabled him to discriminate with rare ability the characteristics and qualities of the examples he chooses, as well as to select them with judgment. Few English hands equal his in copying the illuminated drawings of the Middle Ages, either as regards colour or form. In this work he has been most fortunate in finding engravers able to reproduce his transcripts with success. Their names, as we have great pleasure in stating, in conjunction with those of the author and draughtsman, are Messrs. J. D. Cooper, R. B. Utting, who has produced a magnificent initial B, from the Lindesey Psalter, which is now in possession of the Society of Antiquaries, J. O. Jewett, who has done admirably with the first page of the Tenison Psalter, now in the British Museum, date 1284, and Miss Byfield, who has produced a capital copy of an F from a Bible of the ninth century, also in the British Museum.

We will consider this publication primarily as an illustrated book. To this aspect of the subject will be turned the regard not only of the expert, who, with all respect for Mr. Shaw and his aids, will prefer the examples to the essay by which they are accompanied, but of the artist, and even the untechnically trained reader. In brief, so far as artistic skill and labour might make it such, we have never seen a work of the order more happily illustrated than this. To the choice of several of the examples, either as regards their lack of novelty or comparative deficiency in beauty, we shall have exceptions to state further on; none can be offered with regard to the artistic value of the engravings before us. It is just to say this, because the examples have what hasty readers will probably consider a remarkable shortcoming in the manner of their reproduction, one, indeed, which is not a little paradoxical in itself, disappointing to many, and, as we fear, certain to depreciate the result of Mr. Shaw's labours for some time to come,—at least, until their real value is understood, apart from the merely obvious attractiveness or non-attractiveness of the volume. The uninformed reader will probably not be surprised when we say that the compiler has been daring enough to publish a book on illuminated drawing, the leading characteristic of which is colour, without the aid of any colouring matter whatever. He has attempted to illustrate in black and white the beauty of an art which originally blazed in an infinity of the varieties of yellow, red and blue, which exulted in actual gold, burnished or unburnished, and lit its pages with azure

and scarlet, with vermilion and crimson. Illuminating invariably made its triumphs scintillate in splendid dyes. In the purple-stained manuscripts of the royalties of Byzantium, the glittering and diapered mountings of the fourteenth century, and the dead-gold grounded *quasi* pictures of Flanders, Italy and France, which prevailed at a much later period, the case was the same, and in truth remained so until the art itself, as an art having apt and peculiar laws, perished in *rococo* twiddlings and inanities, or gave place to what was absolutely pictorial, and only that. The artist of Constantinople mocked on vellum the splendours of mosaics, so the Gothic illuminator approached the richness, if not the translucency, of his glass-painting fellow's windows; and the less logically severe book-painters of the Renaissance period aimed at the qualities of fresco,—the last being one of the great arts which owed to that minor one of which we now speak not a few of its distinguished professors, and not a few of its noble craftsmen, among whom Fra Angelico is pre-eminent, although Perugino and even Raphael himself have been ranked as illuminatists. It was a bold thing on the part of Mr. Shaw thus *wholly* to dispense with colour in his attempt to illustrate that particular art which probably more than any other has been considered the province of the chromo-lithographer and colour-printer; several good books have to some extent countenanced this attempt by the nature of a part at least of their illustrations. Despite the obvious disadvantages and difficulties of the attempt, we are decidedly of opinion that our author has succeeded in his aim. We find that what may be called the *chiaroscuro* of his models, that is, the actual relationship of their tints to each other,—for which we have no alternative than to use the term *chiaroscuro* in its most limited sense,—has been in most instances reproduced with singular felicity and certain advantage to the student.

From a literary point of view, this volume appears less pleasant than from that which is, nevertheless, most important. Mr. Shaw's style is confused and cumbrous whenever he departs from the simplest descriptions. When he generalizes he is almost lost, to the great suffering of his reader, and considerably to the injury of his work. Thus, how cumbrous is this, the third paragraph of the Preface: "In the early styles of this art, when flat tints only were used, and the effect of light and shade was produced by consecutive bands of colour, of increasing degrees of density, proceeding from pure white, the details of the composition being made emphatic by a surrounding of red or black lines, a close approximation to the originals may be effected by means of the printing-press; but colours so produced can never have the solidity and richness of tone of those on which the hand and the brush alone have been employed." This is in support of what has just been alleged to the same effect with regard to the superiority of handicraft in copying illuminations. Moreover, we are compelled to censure a diffuseness in style, as the chief fault of this publication. Again, our author is often a little vague in assertion; thus—"In the early ages of Christianity the schools of Art were the monasteries, and the books were almost wholly of a religious character." This is hardly true in the strict sense of the words. In the early ages of Christianity—which were also those of decay in Paganism—there were no monasteries of the kind implied; but the decoration of volumes was by no means unpractised. Of this latter fact the author is not ignorant, for he cites the authorities of

Ovid and Pliny with regard to the practice of the Romans in pictorially decorating their manuscripts, and adorning them by means of rubrication.

We observe nothing new in the historical section of this text. The oldest known examples of the caligrapher's and illuminatist's arts are cited. The Vatican Virgil of the third century; the Codex Argenteus of Ulphilas, of the middle of the fourth century; the Psalter of St. Germain-des-Près, and the Cottonian "Titus, C. xv." of the next age:—all appear, as before, with evidences of careful consideration of the subject. The characteristics of that remarkable school of illumination, the Irish (Hibernian), are well distinguished in the ordinary way in this Preface by Mr. Shaw, who, however, does not appear to have seen the Book of Kells, to which he refers. On so interesting a subject as this we hoped the author, who is most competent to do so, would have carefully discriminated and described the differences in manner as well as in merit, rather than in style, which are observable between the illuminations in the Book of Kells and the Durham Gospels, he has not done so effectually, or pointed out, with what seems to us sufficient distinctness, the fact that the former displays in an exalted fashion the universal Celtic style of decoration common on metal, stone and vellum; also, that this phase of Art is emphatically derived from the Byzantine decorators, although rendered marvellously minute and exquisitely beautiful in new hands. It is true, as a rule, as Mr. Shaw remarks, that the earliest examples of Hibernian illumination are the most admirable. These are so few that they might possibly have been the product of one cell, if not of one hand. We join very sincerely in the regrets of Mr. Shaw that the great work of Count Bastard, on the manuscripts produced after the eighth century, has never been completed; we may add a regret that this admirable book, even as it is, is not translated for English readers, and its plates, triumphant examples of reproduction as they are, given within English text. This is incomparably the best book of its kind, respecting which, however, we can by no means assent to the remark that it is to be lamented the author confined himself so strictly to examples of early date, "instead of giving a due proportion of those showing a more advanced state of Art." If book decoration by means of drawings, in the modern sense of the term, is desired for current use and the instruction of readers, these, excepting so much as must be called for by mere archaeological requirements, we have already, in what are called "illustrations," and by the hands of some of the ablest artists the world has produced,—*e. g.*, to speak of England only, Flaxman, Stothard and Mulready far surpassed all the Middle Ages did in what Mr. Shaw oddly calls the "more advanced state of the art of illumination." By means of wood, copper and steel plate engraving, and the consummate genius of such men as we have named, it is no longer needful to return to the craft of the pictorial illuminator, except, as we said, with reference to archaeology and the gratification of peculiar tastes.

With regard to the art of the caligrapher, by which we mean the adornment of manuscript or typographer proper, the case is wholly different. Need still exists for teaching the student in general that the best and truest decorations, *per se*, of ancient MSS. are not the pretty and quaint little pictures of comparatively late date in the Middle Ages, with their infinitely varied diaper grounds and inextricably intricate ornaments, wherein clearness was too commonly sacrificed to the cunning and pride of the ornamenter. This order of excess ulti-

mately became suicidal, so that the art itself was absolutely absorbed in that of painting proper, and ceased to have a separate existence beyond those very narrow limits which are, however, barely filled by the type-designer and type-cutter, and those few persons who still profess the art of illumination. To our minds, Count de Bastard did well to restrict himself, so far as was the case, to earlier examples of the illuminator's art. From these,—apart from archaeology, calligraphy proper, and book decoration,—apart from "illustrations," or in addition to them, also,—typography may well derive great benefits. In this sense the proper mode of ornamenting a book is to develop its peculiar characteristics, that is, the written or printed letters themselves, into examples of decorative art, retaining that clearness which is essential to the subject, and never to be parted with on any account whatever, least of all for the sake of superfluity of ornamentation.

Mr. Shaw's own book, admirable as it is for that very quality, is an example in point of the desirability of enforcing this conviction of ours. His initial letters are often beautiful in the highest degree: see the Hiberno-Saxon S, from the Cottonian MS. "Vespasian, A. 1," which is by no means an over-elaborate instance of that order of calligraphy which prevailed here in the seventh century; although more ornate, the decoration is less beautiful in Plate IV., with its foliated frame inclosing letters, taken from the well-known Gospels of Canute, where the craft of the artist has run into mere bordering,—although a fine and firmly treated initial and some clear lettering show what he could do when rightly employed. It is the same with the dragon-loaded calligraphy of the twelfth century, which combines foliage and flowers, conventionalized palmettes, or *acanthi*, scroll-work and rigid lines in a wonderful variety and with real design, as developed with perfectly logical fidelity from the thing itself that was to be decorated, *i.e.* the lettering of the page. Although clearness was to some extent sacrificed in the style which followed that of the last-named century, yet decorative propriety was then no less marked than the extraordinary inventive powers of the painters who wrought so well the long-tailed letters with their astounding loads of animals, dogs and birds, monsters and game, which are distinguishable as of English production of the early part of the thirteenth century whenever black and purple are prevailing among their colours. Mr. Shaw thoroughly appreciates the beauty of these examples; with conscientious care he directs the attention of his readers to their excellencies, their almost inexhaustible spirit and wealth in decoration.

With Richard the Second, or, more truly to write, in the later times and corrupted state of his grandfather's reign, the illuminator's art, like all other branches of design, lost much of its purity, logical consistency and propriety. Beyond former practice, the pages of the religious and chivalric books received pictures of comparatively large size; illustrations prevailed that were proper to the text, not peculiar to the calligraphy; borders grew prodigiously elaborate; the oft-repeated quaint, sharp-pointed ivy-leaf of gold in high relief took the place of that means of decoration which was peculiar to every volume and never repeated itself. Nevertheless, great beauty is observable in most of the initial letters: see the example produced by Mr. Shaw on Plate VII., from a MS. in the British Museum, of the later part of the fourteenth century; also, however, compare the elaboration of this with the severity of the much older O, that commences this text, or the evidently orientally influenced A of intermediate style,

which is to be found on page 9 of this publication. Also the well-known L of "Liber," from the Egerton MSS., No. 608, British Museum, which is here engraved.

Beautiful borders, of fourteenth-century production, abound in French and—in a less quantity—in English manuscripts. These, although not essential to the calligraphy, are proper enough to it, and most worthy ornaments of splendid pages; in most instances there was an evident return to severe grace of form and style, formalized, however, by repetition of parts in a long string, showing that invention lacked that exuberance and apparently inexhaustible joy of youth which manifested itself in the preceding century, as well as that astonishing precision and delicacy of hand which in countless examples drew fine red lines in inexhaustibly intricate flourishes of wonderful tenuity along the edges of the writing they seemed to caress. Later than that which is here named, another revival of severity took place, especially noteworthy in this country, and capably illustrated by Mr. Shaw in a border on page 31 of this book, and the whole-page illustration which follows it, exhibiting a splendid R, in the conventionality of which there is, however, not a little hardness, and in the forms very little of that gracefulness which was the very soul of the more truly severe, because chaster, style which was precise without being affected, firm without rigidity, elegant without weakness, and elaborate without intricacy. This return, ineffectual as it was, was the last effort of calligraphic illumination; thenceforth the pictures became bigger, the borders repeated part after part, decoration sold itself for mere imitation of nature. Beetles, butterflies, flowers, leaves, drops of water, and other "sweetly pretty" things obtained; these were outrageously and ridiculously combined, or not combined at all, void of Art though rich in painting, and at this day the delight of the drawing-rooms and the scorn of the real designer, who knows there is no invention in them, and that they took the place of true Art. The Italians, who betrayed decorative art, in more ways than men are yet disposed to credit, no less than their pupils, the Flemings, were responsible for much of this collapse. This is our "moral." Mr. Shaw concludes his very interesting description of the varied phases of illuminating with an account of the methods and processes now employed in the art.

FINE-ART GOSSIP.

A new "Freemasons' Hall" has been completed in Great Queen Street, the work of Mr. Cotterell, the architectural style of which serves to show how completely "freemasonry" is divorced from Art, and is almost bad enough to make us doubt the alleged fact of their union at any time. At once mean and heavy, composite and irregular, there is an extraordinary lack of good design in the façade. Balustrades are placed where they ought not to be, and accompanied in absurdity by an ill-proportioned pediment, columns and pilasters, besides statues and other sculptures, the significance of which is as hard to find as their value in design. What have we to do with allegories of Wisdom, Power, if that be really meant, or such trivialities as Fidelity with a dog, Charity with nursing children? This building has promise of an unexpected sort, in the fact of its aims being undeniably architectural, and, however ill supported those claims are, is not wholly unfortunate in showing that what used to be called the "Licensed-Victualler Style" of architecture, from which it seems derived, is rising from torpor, although still blundering.

Now that the Parliament House has been secured against ordinary risks of fire, it is much to be desired that a further improvement should be effected in the arrangements which are in some way dependent on the mode of ventilation there employed. Upon

these depend the much-desired proper lighting of the Royal Gallery, where Mr. Maclean's great pictures are. These works will never be fitly seen, and of course properly appreciated, until the room is lighted from the top and the gaudy clerestory windows, which now produce startling heraldic effects, are removed. The obstacle to this mode of display exists in the passage of a certain tunnel, or horizontal shaft between the ceiling and the roof; this removed or otherwise disposed, the panelling of the ceiling might be replaced by a skylight, and, we have no doubt, a great improvement made in the appearance of the gallery, without regard to that advantage which would be secured for the paintings.

The old buttery-hatch, with sides and head of Purbeck marble, has recently been discovered in the south wall of the refectory of Westminster Abbey. Mr. C. Forster, Clerk of the Works, has prepared a plan of the Abbey, showing every known grave in it.

The well-known statue busts in front of the Sheldonian Theatre, Oxford, have been removed, as unsafe.

The church of the Venerable Bede, at Jarrow, has been restored and re-opened. The more ancient Romanesque windows of the church have been opened and the later Gothic ones displaced; the flat roof of this portion of the church has been removed and its place given to a roof pitched at the former level, as indicated by the mark on the lower. A new north aisle has been built, and an extension effected to the west of the edifice, and the vestry rebuilt so as to form a sort of transept.

The Mr. R. D. Hay, of Edinburgh, whose death was announced in our advertising columns of last week, was the author of several well-received works on decoration, the memory of which has rather faded of late, perhaps undeservedly so, notwithstanding the needless abstruseness of their manner.

Messrs. Day & Son (Limited) have published a re-issue, in octavo, of the serviceable work of Messrs. W. R. Tymms and M. D. Wyatt, on 'The Art of Illuminating as practised in Europe from the Earliest Times,' with illustrations in chromolithography. The first issue of this work we reviewed some years ago; it is only useful now, therefore, to speak of the reprint in its relationship to its original. On the whole, our verdict is that the new book is a satisfactory version of the old one, but decidedly not equal to its predecessor in the colour of the illustrations: these are less carefully printed. On the other hand, it is more portable, much cheaper, and wonderfully well worth its price. Within its pretensions, a useful book.

Copies of correspondence between the officials of the Hibernian Academy and the Art-Department have been published. These show, in the first case, that the institution is in a bad way, the annual grant of 300*l.* being insufficient, the receipts at the door of the exhibition-room in Dublin not supplying the want. The Council asks, therefore, an additional grant in aid of 250*l.* to pay debts. The Department replies that "My Lords" decline to aid the society to continue its exhibitions by means of a grant from the public funds. Also, it is alleged that the state of the Art-Schools under the Academy is reported to be most unsatisfactory; this applies to all sections of the students, who appear to be without control, improperly directed in their studies, and unproductive of worthy result. On these grounds, "My Lords" not only decline the aid sought from them, but "are of opinion that the interests of Art would not suffer if the present grant" were withdrawn from the Academy. To the charges of the Department, the Academy replies seriatim, and, on some points, we think, successfully,—on others not so; but, for the most part, in such a manner as to show that the aims and standards of the correspondents are distinct. It is alleged that the Academies of London and Edinburgh receive aid, if not in cash, at least in free quarters, from the Government, whereas that of Dublin obtains only 300*l.* a year; that the expenditure consequent on the annual Exhibition of the latter body is largely enhanced by the practice of paying for the carriage to and

from Dublin of pictures by artists who would not contribute to the Exhibition there without that inducement; that the Academy in question holds valuable and suitable premises, which will lapse to the heir-at-law of the testator from whom it received them, if the Exhibition is discontinued, as probably will be the case if the aid asked for is not awarded. Upon this the Department consented to continue the annual grant of 300*l.*, but declined to have anything to do with the request for further aid.

MUSIC AND THE DRAMA

LYCEUM.—Of the original Lyceum, on the banks of the Ilissus, the famous Aristotle was manager, and his career extended to a dozen successful seasons. But Aristotle did not act, he taught philosophy; and the name given to the spot where he founded the school of Peripatetics has been inherited by the theatre where Mr. Boucicault both teaches and acts, in perhaps even more attractive fashion than the Stagirate himself.

We say, with respect to the name, "inherited," not assumed. A hundred years have clean gone, and we are in the first year of the second century since James Payne opened, close upon this site (a site on which the great Lord Treasurer, Burleigh, had his town-house and gardens), an exhibition of pictures, giving to the locality the name of Lyceum. Wherefore he chose such name none could tell. The spot, however, had been illustrated by English philosophy. In Exeter House was born a teacher as acute as Aristotle, the great Lord Shaftesbury, he of the "Characteristics." We can trace little after-connection between the place and philosophy. Mr. Arnold, after building a new Lyceum on the spot, in 1794, did not succeed till 1809 in opening it by licence as an "English Opera House," where English opera was the last thing thought of. Meanwhile, it was open to any one who would hire it; and exhibitions, from that of white negresses and porcupine men, to that of pictures by artists like Mulready, and of Orrerys, with lectures first by Lloyd and then by Bartley, the player (during the Lenten seasons), illustrated the sort of philosophy that was taught in the modern Lyceum. Before the fire which destroyed the first theatre, in 1830, the building took an Egyptian, without, indeed, having ever kept to the Attic, character suggested by its name. Mr. Arnold endeavoured to tempt visitors to his boxes, in very hot weather, by promising them ices between the acts; and in this way the Aristotelian Lyceum became, for the nonce, a Temple of Isis!

The theatre erected after the fire was built from the designs of the architect who furnished them for the first, Beazley. With its fortunes and misfortunes of the last thirty years, most persons interested in the drama are conversant. It is still in the hands of Mr. Fechter; but that graceful player stands aside while his stage is occupied by those experienced and well-appreciated performers, Mr. and Mrs. Dion Boucicault.

The drama with which Mr. Boucicault commenced the season is called 'The Long Strike.' It is partly founded on the story of 'Mary Barton,' and partly on that of 'Lizzie Leigh.' Mr. Boucicault has long been celebrated for the skill with which he selects and combines the incidents and characters derived from continental dramas or popular tales. That skill, perhaps, was never more forcibly demonstrated than in the drama under consideration. The theme of itself is very simple; but the treatment is remarkable for ingenuity, and the whole structure of the piece carefully contrived with regard to the greatest producible effect and interest. The nature of the latter is indicated by the title, as associated with the disputes between Manchester manufacturers and their workmen, by which the latter are thrown out of work for considerable periods. The workmen, of course, have a delegate, here named *Noah Learoyd*, an old factory hand and vehement Chartist (Mr. S. Emery), who has a daughter *Jane* (Mrs. Boucicault), who works in the mill of *Mr. Radley* (Mr. J. H. Fitzpatrick). *Jane* is loved by one of her own class, *Jem Starkie*, a working engineer (Mr. J. C. Cowper), but her head is turned by her master's attentions, so that she discourages *Jem's* suit. She has also another

lover, an Irishman and a sailor, *Johnny Reilly*, who is personated by Mr. Boucicault himself. Out of the heart of these characters the immediate action of the drama flows; the subject of the "Strike" being merely circumstantial, and, as it were, the framework of the picture. The play opens with the manufacturers in session treating the poor delegate with contempt. This transaction brings out the character of *Radley*, who is as severe as a master as he is libertine in principle. His life is in danger from the indignation of the people, and he seeks refuge in *Noah's* dwelling, and is hidden by *Jane* in her bedroom. He is also indebted to *Jem Starkie* for protection, and is thus saved from assault. But *Jane's* conduct is fatal both to her lover *Jem* and to her father; for while concealed in her chamber *Radley* overhears *Noah* and three of his friends conspire and draw lots as to who should set fire to *Radley's* mill. *Radley*, of course, gives information before the magistrate, and procures the imprisonment of *Noah's* three friends, but for *Jane's* sake leaves *Noah* himself at large. Subsequently, *Noah* is visited by *Crankshaw*, a policeman (Mr. D. Evans), and enlightened by him as to *Jane's* conduct. Smarting with a sense of his child's dishonour, and indignant at her having betrayed him and his cause, he possesses himself of a pistol belonging to *Jem Starkie*, lies in wait near *Radley's* house, and while the latter is engaged in a clandestine interview with his daughter, shoots him. The police are then represented as tracking the criminal. Finding that the wadding consists of a letter written by *Jane* to *Jem Starkie* (but never sent to him), they conclude that *Jem* is the guilty party. *Jem*, however, was engaged at the time with *Johnny Reilly*, and had gone with him on his road to Liverpool; but when *Jem* is arrested, *Reilly* has joined his ship, the *Eliza* and *Mary*, which had started on its voyage. Poor *Jane* meanwhile seeks the aid of an eccentric attorney, named *Money Penny* (Mr. H. Widdicombe), who, rough in manner, has yet a tender heart, and who takes her to the Electric Telegraph Office, for the purpose of sending a message to Liverpool. They arrive after business hours; but the telegraph operator, *Slack* (Mr. Moreland), takes an interest in the poor girl, and unexpectedly the instrument gives note that it is working, owing to which accident they are able to transmit the message. This is the scene of the piece, chiefly made so by Mrs. Boucicault's acting. It is, indeed, productive of the greatest excitement. The message reaches *Reilly*, who, in defiance of his captain's prohibition, contrives to plunge through the stern port-hole and swim to the pilot-boat, and thus is enabled to reach the court just while the jury are deliberating on their verdict, and to prove the *alibi* which establishes *Jem Starkie's* innocence. This done, the curtain at once falls without an additional word. The peculiarity of this drama, apart from its clever construction, lies in the extreme reserve which the author has used in his dialogue. The characters, for the most part, say no more than is needful to tell the tale and suggest the sentiment. Further elaboration is left to the performers, and they carry out the author's ideas with laudable precision.

The part in the new piece from which most was expected, and on which the utmost care was lavished, was one of the shortest but most important in the play. *Johnny Reilly*, the Irish sailor, is but a sketch; but, like one of Retzsch's "Outlines," it has all the effect of a figure highly finished. It was so natural that it seemed to have no difficulties. The ease of the actor seemed to give warrant that any amateur might have played it as easily. There was no shade of exaggeration either in the simplicity, the tenderness, or the exuberant joy; the sailor was without swagger or vulgarity, yet by no means a hyper-gentle sailor, or with gentility about him at all, save that gentleness which belongs to a kindly-hearted man with a good spice of humour in him. There was no "fancy" in the dress, gait, bearing, or voice; nothing of what is understood as being "stagey" in any of these, and therefore a picturesque reality in all of them. Moreover, there was no intercourse of eye or expression with the audience,—a fault to which

popular actors are too much inclined, but which mars their acting, and, with competent judges, does not increase their popularity. These are, indeed, as Edmund Kean said of some of his contemporaries, rather players than actors, that is, rather triflers than doers.

Whether Mr. Boucicault has especially aimed at it or not, he has drawn the play-going public to look upon him as having a *specialité* in the representation of Irish character. Excellent actor as he may be of whatever part he may assume, he has no equal in the portraiture of the wrongs, sorrows, joys, passion, acuteness, sagacity, bewilderment and botheration of the Irishman. It is hard to say to whom among his greatest predecessors he bears closest resemblance, or if he is in any respect like any one of them, each having been so different from his fellows. Some of the early actors of Irish parts must have astounded their audiences. Fancy Mr. Boucicault in Jonson's 'Irish Mask' (acted before James the First) having such matter as this to utter!—"For chreeshes sayk, phair iste ta King? phish ish he? I sherve ti majesties own eashter-monger, be me trote, and cry peepsh and pom-watersh inti majestie's shervish." One point was in favour of the actor of Irish character in those days: no one expected a brogue from him. Any assumed accent that was sufficiently barbarous was held to be the thing, or as near it as people cared for. It was otherwise with an actor of Charles the Second's reign—Lacy, who, like Mr. Boucicault, was author as well as actor, and acted in his own pieces, taking a wide range, and being excellent in all. Langbaine says that he performed all parts he undertook "to a miracle," and that if the English stage should ever have his equal, it certainly would never have his superior. Lacy's great part was *Teague*, in 'The Committee'; but he could put little brogue into it, nothing of the unctuousness which Moody, or the liquid richness which Johnston subsequently put into it. Nevertheless, Lacy could reach the hearts of his audience, and make their pulses beat for laughter or for tears, and in that difficult attainment, where there must be the utmost art to conceal the labour whereby effect is produced, Lacy and Mr. Boucicault are probably as near to each other as great actors can possibly be.

We are inclined to believe that Bowen, one of the earliest of the many brilliant actors for whom the English stage is indebted to Ireland, reformed the method and expression of the Irish character on the English stage altogether. He introduced the real, true, and musical Irish accent. Whether it was the tuneful fall from Kerry, or the broader and resonant brogue of other districts, it was a new delight, and well appreciated by the English. In *Foigard*, of which he was the original, his mixture of French (such French as a French-Irishman born in Brussels could pour forth to shake the house with laughter) with Irish was a thing talked of at all the coffee-houses in and about Covent Garden. There, young fellows imitated his: "Och, dear joy, I am your mosht faithful shervant, and yours alsho!" while others reproduced echoes of the old hilarity by mimicking the semi-foreign, semi-Irish accent with which he used to say so complacently, "I'm of a nation that's not easily put out of countenance." One may, however, fancy Mr. Boucicault's *Foigard* as having more delicate touches than poor Bowen ever gave it. It is delicacy of treatment that distinguishes Mr. Boucicault's style; but Bowen was an artist of uncertain impulses and roughish execution.

The stage had not hitherto possessed an Irish gentleman. The first was Moody, in Macklin's 'Love à la Mode,' in which he played *Sir Calaghan O'Brallaghan*, a part which silver-tongued Barry also performed, on rare occasions, with wonderful effect. Lady Morgan is altogether in error when she says that Moody knew no more of Ireland than a New Zealander. He was Irish to the very tips of his fingers—till he became fat, rich and indolent. Lady Morgan states that Cumberland told her father, Owenson, that he, Cumberland, was the first writer who had introduced an Irish gentleman on the stage, and that Owenson was the first to act it (*Major O'Flaherty*) like a gentleman. This is altogether untrue. Owenson was a good actor of rough Irishmen, not of Irish gentle-

men. His brogue was of the very richest, but he could never get rid of it; and when he made his first appearance at Drury Lane, as *Tamerlane*, he played it with such a Tipperary accent that the audience went home with their sides aching. Moody was before Owenson in acting, as Macklin and Colman were before Cumberland in inventing Irish gentlemen. *Sir Callaghan* is a thorough gentleman, and Colman's *Captain Cutler* is as much so as naval officers could be when 'The Jealous Wife' was written. His talk smacks a little of the time when the brogue was nowhere. He speaks of his "shoul" as the Stuart *Teague* did; but he "will go round the world to save her Ladyship," which is an improvement on the earlier form "sherve." Moody played *Teague* better than his successor, Johnston; but Johnston altogether excelled Moody in the latter's original part of *Major O'Flaherty*. Moody was great in the proud outburst of the half-starved Irish running footman, when he is recommended to take up a trade: "An Irishman with a trade! An Irishman scorns a trade. I will run for these forty miles, but I scorn to have a trade!" Again, nothing could well surpass the simplicity with which he remarked, "If you had the land for nothing, you'd scarce make your money of it!" But he was altogether beaten by Johnston in *Major O'Flaherty*. There are yet old stagers among us who, in their earliest, remember Johnston in his latest, days, and who do not forget the dignity, the dash of impudence, and yet the perfectly gentlemanlike manner with which he said, on his entrance, "I hope, Madam, it is evidence enough of my being present when I have the honour of telling you so myself!"

Of finished actors of Irish characters, there only stands Power between Johnston and Mr. Boucicault. The rest take place on a lower level. One of the latter, Lee, nearly caused the condemnation of Sheridan's 'Rivals,' to rescue which the author had recourse to Clinch, a native player, who considered his best part to be *Alexander the Great*, and played it.—*Alexander* and *Sir Lucius*. Power was a Welshman, but his brogue was almost unexceptionable, and, of course, he could lay it aside when he chose. Mr. Falconer's merit as a delineator of Irish character is warranted by one circumstance, that Mr. Boucicault selected him to be the original representation of *Danny Man*.

Of all those we have mentioned in a line of characters to which Mr. Boucicault has added fresh lustre by his representation of *Johnny Reilly*, most of them lacked something which Mr. Boucicault possesses, leaving to the latter a completeness and perfection in this particular branch of the art to which the others, as far as report enables us to judge, did not in all things so thoroughly attain. Of course, when we say this, we allude to actors of Irishmen, not to Irish actors generally, such as Quin, Barry, Macklin and others. In *Johnny Reilly* there wanted but an Irish song to complete the gratification of the audience; in all other respects the actor left nothing to desire on the part of the audience, and gave much valuable example for patient study to young and unfinished players grouped around him.

PRINCE OF WALES'S.—Mr. T. W. Robertson's new comedy, 'Our's,' is in three acts. The heroine, *Mary Netley* (Miss Marie Wilton), is a dependent ward on the family of *Sir Alexander Shendryn* (Mr. J. W. Ray), a country gentleman and colonel in the army. She suffers under the haughtiness of Lady Shendryn, but finds relief in the vivacity of her disposition. She has a friend in another ward of the baronet's, *Blanche Haye* (Miss Louisa Moore), who, being a heiress, has a poor lover with a cadetship and a long pedigree, *Angus M'Alister* (Mr. Bancroft), whose pride makes him reluctant to propose, though encouraged by the lady. He has a rival in a certain *Prince Perovsky* (Mr. Hare), on a visit to England in search of a suitable wife. *Blanche* is somewhat dazzled at the prospect of becoming a Russian princess, but ultimately declares in favour of *Angus*. *Mary*, likewise, has a lover, a wealthy brewer, *Hugh Chalcot* (Mr. Clarke), an amusing misanthrope. All this may be common enough; but novelty is imparted to the subject by placing the characters in uncommon situations. An early scene presents a match at bowls. The

ladies are driven by a shower of rain under the trees. The party is disposed in separate groups. M'Alister pairs off with *Blanche*, who shares his coat and hat, and joins him in merry song. The Shendryns, in another part, indulge in their usual matrimonial quarrels. A scene in London ensues, where Prince Perovsky is rather inconvenienced by the declaration of war with Russia, and prepares to take his departure. *Angus*, too, has to join his regiment. A military spirit prevails, and even Chalcot is excited to enthusiasm, and purchases a commission. The last act shows all the parties in the Crimea. They meet in a camp hut, and all have to share in the perils and labours of the time. Chalcot, wounded in the leg, is reduced to act as cook and steward. The ladies are rather amused at the primitive aspect of things. An engagement occurs, and their terror is great. Events are precipitated, and Lady Shendryn discovers that the money which she had suspected her husband has bestowed upon a mistress had been expended in behalf of her own profligate brother. The two other ladies discover that M'Alister and Chalcot are just suited to become their husbands, and so this clever comedy arrives at a happy ending. It is carefully written, and adequately acted. Mr. Clarke plays his part with remarkable unction, Mr. Ray with a proper sense of its importance, and Miss Wilton was all sprightliness and piquancy. Mr. Hare, as Prince Perovsky, was admirably characteristic. Mr. Frederick Younge made his first appearance here as *Sergeant Jones*, the father of twins, and individualized the part so satisfactorily that he gained frequent plaudits.

SADLER'S WELLS.—This theatre has commenced its regular season, under the direction of Miss Marriott, for the performance of the legitimate drama. The history of this house forms a moral lesson touching the course of theatrical development. Commencing as a mere music-house, the resort of "inns-of-court beaux, mingled with an innumerable flock of the blue-frock order," or as Macklin calls them, "a mixture of a very odd company," it gradually grew into importance. "The admission was but threepence, except to a few places scuttled off at the sides of the stage at sixpence, which were reserved for people of fashion, who occasionally came to see the fun." Such was the humble beginning of a little house which was destined, when the patents of the two great houses fell through, to afford an opportunity to Mr. Phelps to produce with success the Shakspearean drama, which had failed elsewhere. In the middle of the eighteenth century Sadler's Wells became famous for its pantomime divertissements, and was so successful that greater theatres thought it proper to adopt its class of entertainments. In and previously to the year 1743, Drury Lane, we are told by a recent writer, "had fallen to a level with Sadler's Wells—tumblers and rope-dancers being put forward as the chief attractions." Both the theatres, the little and the great one, have now risen far above this level, and alike aim at the nobler objects of dramatic enterprise. In 1765, the old wooden building disappeared, and an enlarged theatre was erected, in its present form, and at the expense of £2,257; thirteen years later its interior was taken down and materially improved, the ceiling being considerably raised, and the ascent both of the boxes and pit increased. The improvements in the structure were symbolic of improvements in the management, and we read of the Duke and Duchess of Gloucester visiting the theatre in 1778, and Charles Dibdin the elder composing for it "several extremely clever and very favourite pieces." Four years later the name of Grimaldi appears in connexion with it, and from that time the establishment shared in the fate of the minor theatres, vainly aiming at continued prosperity, until, in 1844, the legislature freed the drama from its injurious restrictions, and enabled this humble house to shelter Melpomene and Thalia, when Covent Garden and Drury Lane no longer afforded them the residences to which they were entitled, but neither of which had ever been to them a comfortable home. From that time to the present, under Mrs. Warner, Mr. Phelps and Miss

Marriott, it has continued, during the winter season, to perform the Elizabethan and poetic drama to remunerative audiences.

The present opening was somewhat remarkable. 'Othello' was produced, and the part of *Iago* was sustained by the only son of Mr. Warner, above named; *Othello*, himself, by Mrs. Slater, a young actor from Liverpool; and *Desdemona*, by Miss Leigh, a very young actress, who had matriculated the previous season in a variety of parts as a novice. That three new beginners, each so youthful, should go through three such parts, not only in safety, but in a manner to please the audience and satisfy those good men, the critics, generally, deserves to be chronicled as an extraordinary occurrence. One *début* is, in general, hazardous enough; but that three such trials should be smoothly made and cordially welcomed would scarcely have been expected in the ordinary course of business. Perhaps it may be the mission of the conductors of this house in future to introduce young talent to the stage, and win for it the earliest recognitions of the public. If so, a highly honourable career lies before them. On Saturday, Miss Marriott herself appeared as *Julia*, in Sheridan Knowles's play of 'The Hunchback,' and on Monday, in Dr. Marston's play of 'Anne Blake,' as the heroine. The houses on both occasions overflowed, and on the first an Address, written by Mr. G. L. Banks, was spoken by Miss Edith Heraud, declarative of the Legitimate aspirations of the manageress, and of her future plans.

MUSICAL AND DRAMATIC GOSSIP.

THE Worcester Festival, last week, is described by our contemporaries as having been successful beyond every previous music-meeting of the Three Choirs; this in spite of the injudicious denunciation of an influential neighbouring nobleman, who fondly imagined that his fiat and veto had power to bind and to loose,—in spite of the unexplained absence of Dr. Wesley, who seems chronically afflicted with a restless and disobliging spirit unworthy of such a good musician as he is known to be,—in spite of "wind and weather," which partially disabled Mr. Sims Reeves from singing all that was set down for him. There was small novelty (as has been said) to call for report. One item, however, in the concert programmes merits a word—Maurer's Concertante for four violins, played by M. Sainton, Messrs. Blagrove, Carrodus and Holmes—the last three English artists. Miss Done, the daughter of the cathedral organist, was the solo piano-player. It may not be amiss to repeat a recommendation frequently made. With more enterprise and less self-importance such as would preclude local bickering and jealousy, for the sake of promoting a good cause, these meetings of the Three Choirs might serve provincial music efficiently, besides being an attraction to distant amateurs. Why should London lovers of music go to Birmingham or Manchester?—why travel so far afield as Aix-la-Chapelle, or Cologne, or Düsseldorf, and not as willingly try Worcester, Hereford or Gloucester?—all towns situated in districts in which picturesque objects lie on every side.

The Chester Eisteddfod is understood to have been, in its results, financially satisfactory.

The Orchestra conceives it possible that, instead of the winter operas in English at Her Majesty's Theatre which have been talked of, Signor Ardit's Promenade Concerts will possibly be resumed there. Should this tale prove true, we hope that the clever conductor will take warning by his own impossible programme of last year's entertainments.—One report drives out another. The latest respecting Covent Garden Theatre is, that a new opera, by Mr. A. Mellon, with Madame Lina Martorelli Garcia for heroine, will be played there at Christmas, before the Pantomime.

Another English tenor, Mr. Morgan, who during the last few years has been studying and singing in Italy, is announced as about to return to his native country.

Mr. Sims Reeves was unable to sing, as announced, at the Ballad Concert, on Thursday at the Crystal Palace. The performances of bur-

lesques, &c. on Saturdays are only, we trust, temporary expedients *ad captandum*, to fill up the interim before the Saturday Concerts commence.

A Pianoforte Score of Meyerbeer's 'Struensee' music is about to be published.

It is alike evident that our Music Halls are year by year taking an increasingly important position among our entertainments, and that the works represented in them are rising, not falling, in the scale of excellence, whether as regards selection or execution. The new one at Margate appears so entirely to have answered the purpose of its spirited proprietors as to encourage them to project similar establishments at Southampton, Great Yarmouth and Brighton.

The greatest event of this year—the absorption by Prussia of sundry North German kingdoms—will have an influence on every domain of Art, and not the least on that of theatrical music. The opera-houses of Hanover and Cassel were largely sustained by liberal aid from the government; that of Wiesbaden by the policy of those desirous of alluring guests who might be prevailed on to gamble. This state of things, it is obvious, must undergo great modification. We read that the Hanover Theatre is to be placed on the footing of the Court Theatres in the Prussian capital, and under the same superintendence as theirs. Meanwhile, it is said that Herr Niemann, the splendid and self-complacent tenor, of whom some account was here given a twelvemonth ago, has been transferred to the Berlin Opera-house. The "bath" season has everywhere been unprosperous, as compared with what it was in former years. Mdlle. Adelina Patti has been "starring it" at Homburg. At Baden-Baden the usual German operatic performances of the Carlsruhe company have been discontinued. A Mass produced there, by Herr Schwab, of Strasburg, on the Grand-Duke's birthday, is well spoken of.

Madame Rudersdorff is retained to sing in three of the *Gewandhaus* Concerts at Leipzig.

Herr Abert's 'Astorga' has been performed among the first operas selected for the autumn season at Stuttgart.—Certain journals assure us that Herr Wagner intends to give another example of that modesty which is his crowning grace by setting the legend of William Tell as an opera. To be sure, Signor Rossini is a mere sensual trifler as compared with the sublimely ridiculous and ridiculously sublime composer of 'Tristan und Yseult,' and the as yet unrepresented 'Hans Sachs,' and the four Nibelungen operas!

The Italian Opera season at Paris will be opened by Mdlle. Adelina Patti, in 'La Sonnambula,' to be followed by Madame Lagrue's appearance in 'Norma.' Bellini's attractions bid fair to outlast those of Signor Verdi. There is some talk of the engagement of Mdlle. Lespine Colbran, a niece of the famous singer who was the first Madame Rossini.

There is to be, at last, a monument to Paestrina, for which a Roman committee is collecting subscriptions.

Magnificent promises of scenic effects, hitherto unparagoned, are made for the ballet 'La Source,' which is in preparation for the Grand Opéra at Paris.

Let it be noted, with express reference to the controversy betwixt Mr. G. Macfarren and Mr. Henry F. Chorley on the subject of finality in the methods of musical teaching, that some of the text-books of the Conservatoire of Paris—those especially devoted to vocal cultivation—have been re-edited, under the approval, if not the superintendence, of the most distinguished musicians of France. This is as it should be—a measure clearly indicating that, without licentiousness or formality, there may be settled codes of instruction on which artists of the most diametrically opposite humours conceivable can agree as preparatory,—leaving the pupil free, so soon as he becomes a master, to follow any path or form of composition his fancy can suggest and his success justify.—While on the subject of music-schools we may mention, that two of the professors most important to the Brussels Conservatoire, MM. Leonard and Servais, who sent in their resignation some time ago, have been prevailed on to withdraw it, as Master Traplois hath it, "for a consideration."

Mr. John Oxenford is preparing a melo-drama for Sadler's Wells, founded on Mrs. Banks's novel, 'God's Providence House.'

Mr. Henderson, the manager of the new Prince of Wales's Theatre at Liverpool,—the first stone of which was laid by Mdlle. Tietjens,—the other day announced that the building, which will open on the 15th of next month, is to be the finest theatre in England. His programme includes a short series of Italian operas, provided for by Mr. Mapleson's company,—Shakespearean revivals on a scale of ample completeness,—a new play, founded on 'Nicholas Nickleby,' by Mr. Walter Gordon, in which Mr. Toole will personate *Newman Noggs* and *Mr. Squeers*,—and another new play, for Mr. Sothorn, by Mr. Tom Taylor.

Herr Beckmann, long a favourite comic actor and singer at Berlin, is dead.

MISCELLANEA

Dante, Chaucer and Spenser.—The extracts in last week's *Athenæum*, showing Spenser's debt to Chaucer, must remind many of your readers of the obligation of the latter to Dante, not only for the idea,—the guidance by Scipio Africanus acting towards Chaucer the part performed by Virgil in conducting Dante,—but for the very words of the first quoted line,

And with that my hand in his he toke anon,
Of which I comfort caught.

—They recall forcibly the corresponding, but richer, picture in the third canto of the *Inferno*,

E poichè la mia mano nella sua pose,
Con lieto volto, ond' i mi confortai,

—richer by the "lieto volto." C. C. A.

Geikie on Kames.—Mr. Geikie ('Scenery of Scotland,' p. 308) says of *Kames*, "Notwithstanding all that has been said and written about them, they are as complete a *mystery* as ever to the geologists of this country." And page 311, "He must be a *lucky* (!) observer who succeeds in harmonizing the difficulties and presenting a satisfactory explanation of these remarkable ridges." Did Newton in framing his theory of the universe depend on his *luck*? Or did Hutton, in framing his theory of the earth? Let any one discard the monstrosities of glacialism,† and follow the rain and river theory, and *kames*, instead of being a "mystery," are simplicity itself. Instead of being a *difficulty*, they are a *support* to the theory; and they are found precisely where, according to that theory, they ought to be found. They are simply the remains of patches of alluvial plains formed by rain and rivers, and in the act of being carried away by the same agents. Page 16, 'Rain and Rivers,' I have said, "Any one may make 'parallel terraces' for himself in the road-side gutter. Dam up the run of rain. A pool will form above the dam. Every rain will deposit on the bed of the pool till the flat alluvium rises to the height of the dam. Take away the dam. The rain cuts through the alluvium which it has deposited and runs between two parallel terraces, till they vanish by denudation. This is the whole secret of the terraces of Glen Roy, or of any other valley or river." I might have added, "And this is the whole secret of *kames*." For rain in destroying extensive alluviums cuts them into the ridges and knolls called *kames*. I have repeatedly stated in 'Rain and Rivers,' and in the *Athenæum*, that the cause of the patches of alluvial plain is the differing hardness of the strata of the valley. Wherever the strata are hard, the valley is narrow and the river runs in a gorge. Above every gorge rain and the river cut a wide flat valley at the level of the gorge. The flood-water checked at the gorge over-

flows the flat and deposits an alluvium. The gorge is lowered: away goes the old alluvium, and a new one at a lower level is begun. Mr. Geikie, p. 311, describes the *kames* at Carstairs as the most remarkable that he knows. They have been formed by the Clyde and its affluent the Mouse Water. The singularly hard Devonian conglomerate rocks which still form the falls of the Clyde at Lanark, and the gorge of the Mouse Water between those falls, formerly dammed the waters up as high as the *kames* are now at Carstairs, and allowed the formation of enormous patches of alluvial plains. As the gorges at Bonnington, Stonebyres and Cartland Crag have been lowered, the alluviums have been cut through, and they are vanishing in the form of parallel terraces and *kames*. Remains of parallel terraces may be seen between the falls at Lanark and below the falls. Above Lanark and Carstairs the same. And the river is at the same work now, that is, it is still cutting through old and recent "haughs" of all ages and at all levels, and forming *new ones*, which it gives, as Aladdin did his lamps, in exchange for *old ones*. This may be seen from the railway at *express pace*. The common people of Carstairs ignore the word *kames*. They call the ridges hills, and the knolls knows, or, if small, knollys. Thus the farm furthest from the village which overlooks the present alluvial plain of the Mouse Water they call the Hills Farm, and the knolls nearest to Carstairs they call *Columbie Knows*, from the farm of that name. Mr. Geikie seems wantonly to introduce "mystery" and marvel where in Nature simplicity itself reigns. He turns a certain pool in a bog, the Red Loch, into "the crater of a volcano like one of those in the Eifel." The "crater," however, is placed in the trough of a long, boggy bottom. Its main inlet is the long, boggy bottom with a deep artificial drain from the direction of the Hills Farm, and its outlet is the same continuous, flat, boggy bottom with an artificial drain into the White Loch. What is there is a long, boggy bottom like a round crater. Mr. Geikie is equally "unlucky" (as he might say) in his observations on the Clyde and Tweed near Biggar. Page 148, he says, "If good care were not taken of its banks, the Clyde would ere long dig the channel for itself and flow into the Tweed." And page 288, "Some trouble is necessary to keep the former stream (the Clyde) from eating through the loose sandy deposits that line the valley and finding its way over into Tweeddale." Now, what art has done here is precisely the reverse of what Mr. Geikie says that it has done. Art has cut a drain (in most parts, perhaps, six or seven feet deep) continuously over the water-parting from the *side* of the Clyde to the *head* of the Tweed. So that what art has done would *facilitate* the junction of the streams instead of *preventing* it. Following the road from the Clyde to Biggar, the springs and drains at the first house we come to run down to the artificial drain and into the Clyde. Just before reaching the second house, the springs and drains run down to the artificial drain and into the Tweed. The water-parting is between the two houses. In very heavy rain I should think it possible that the artificial drain might hold water continuously, and so, as Stodart supposes, that the fry of salmon might pass from the Tweed to the Clyde. But no water runs out of one river into the other. With regard to the future junction of the rivers, if the hard rocks at Lanark continue for some thousands or millions of years more to impede the lowering of the bed of the Clyde, the Tweed may, perhaps, tap the Clyde. But the whole affair depends on the comparative hardness of the different strata and their power of resisting the erosion of Rain and Rivers.

GEORGE GREENWOOD, Colonel.

Brookwood Park, Alresford.

TO CORRESPONDENTS.—W. E. C.—C. W. T.—C. C. C.—M. S.—T. E. Y.—received.
C. O.—We are unable to give the information required.

* * The full price will be given at the Publishing Office for copies of the *Athenæum* for August 25 and September 1.

Errata.—P. 336, col. 1, line 69, for "Azuano" read *Agnano*;—p. 343, col. 3, line 40, for "100. per cent., or the produce," read 10 per cent. on the produce;—p. 347, col. 3, line 19, for "folly" read *jolly*.

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